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arts & architecture

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There is a mysterious cycle in human events.
To some generations much is given. Of other
generations much is expected. This generation
of Americans has a rendezvous with destiny.

We have always known
that heedless self-interest
was bad morals; we now
know that it is bad eco-
nomics.

I believe that in all peoples,
without a single exception,
lives some instinct for truth,
some attraction to justice,
some passion for peace.

In our personal ambitions we are individualists. But in our
seeking for economic and political progress as a nation, we
all go up, or else we all go down, as one people.

The conditions for democracy and for art are one and the same.

The ultimate victory of tomorrow is with
democracy and through democracy with edu-
cation, for no people in all the world can be
kept eternally ignorant or eternally enslaved.

And to all Americans who dedicate
themselves with us to the making of
an abiding peace, I say the only limit
to our realization of tomorrow will
be our doubts of today. Let us move
forward with strong and active faith.

The test of our democracy is not whether we add more to the abundance of those
who have much; it is whether we provide enough for those who have too little.

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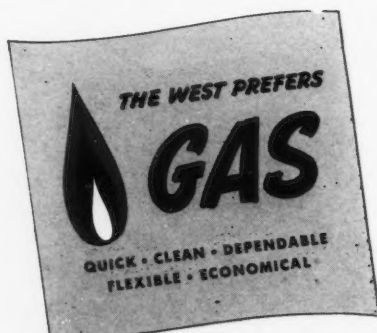


Red Cross service is just one of many "extra-curricular" activities for which modern women want more leisure.

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Housewives today demand new freedom . . . from things that make housekeeping a chore when it could be a pleasure. ★ An attractive kitchen such as this, with automatic gas appliances and step-saving arrangement, assures more freedom, as well as pride of ownership. ★ One result is quite sure to be "extra-special" goodwill towards the architect and builder! Modern kitchen planning, therefore, affords you added opportunity to build a loyal, enthusiastic clientele. ★ Specify *gas* cooking, hot water service, refrigeration and space heating . . . for lasting owner-satisfaction. ★ Your gas company offers helpful consultation in planning "New Freedom" Kitchens.

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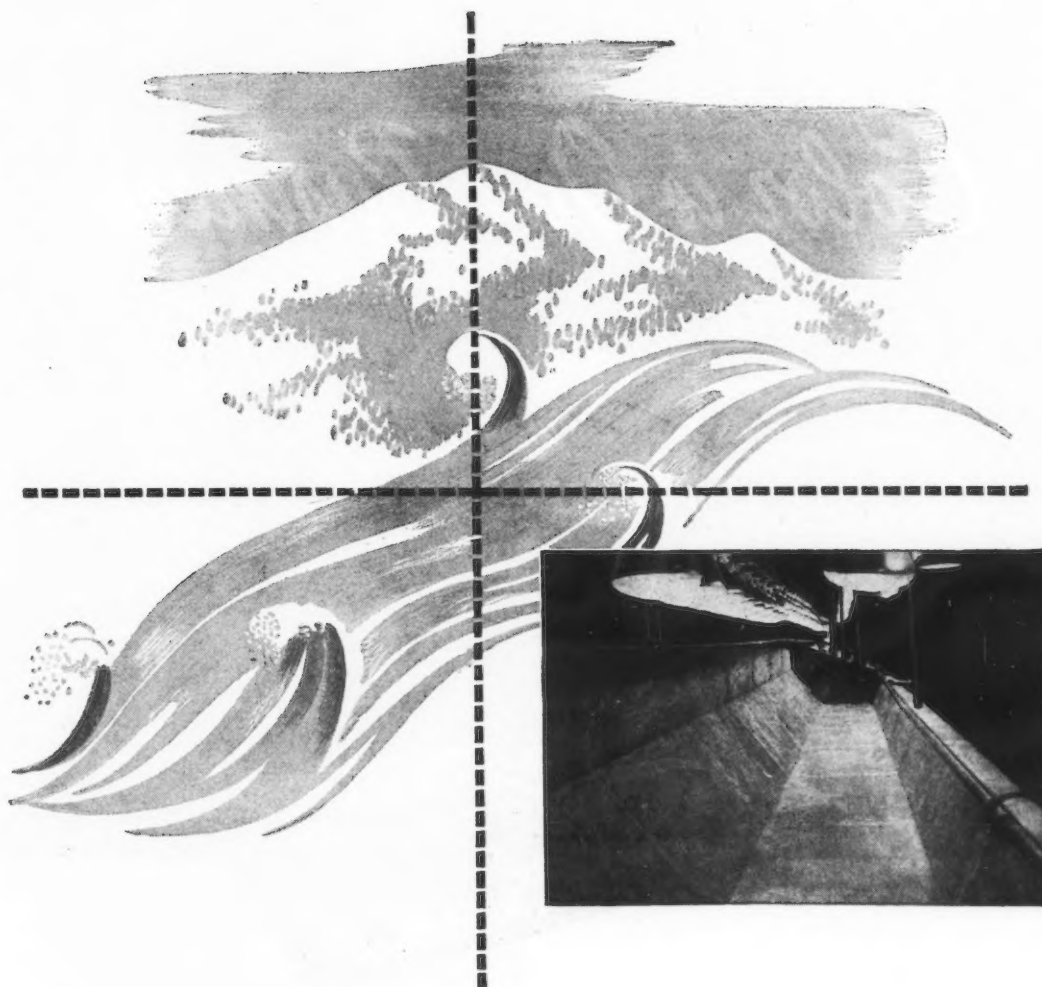
- 1 an opportunity to see the new Treasury film, "Mr. and Mrs. America"?
- 2 a copy of "How To Get There," the new Finance Division booklet?
- 3 a new bond-holding envelope with explanation of its convenience?
- 4 7th War Loan posters prominently displayed in his or her department?
- 5 information on the department quota—and an urgent personal solicitation to do his or her share?



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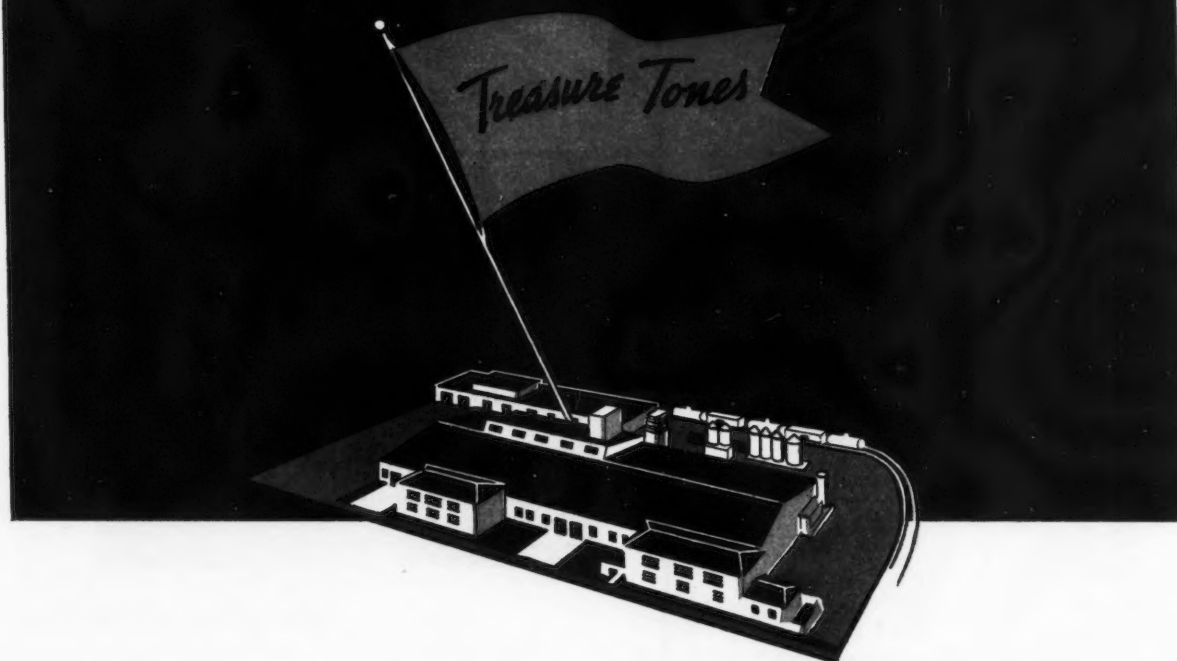
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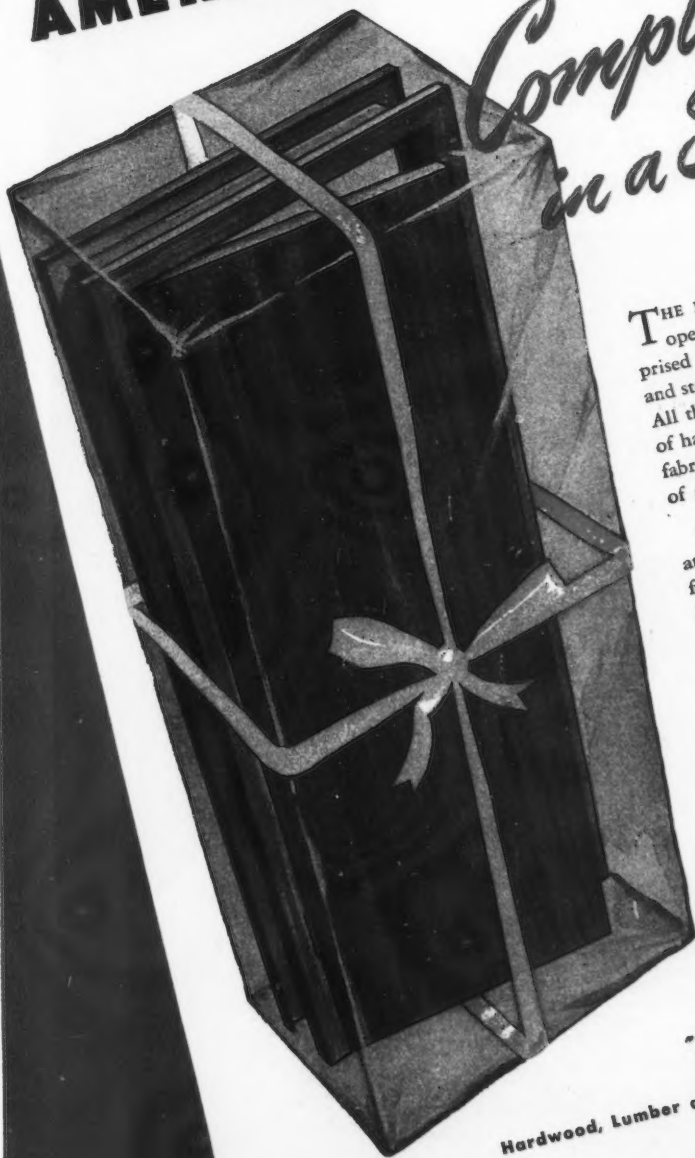
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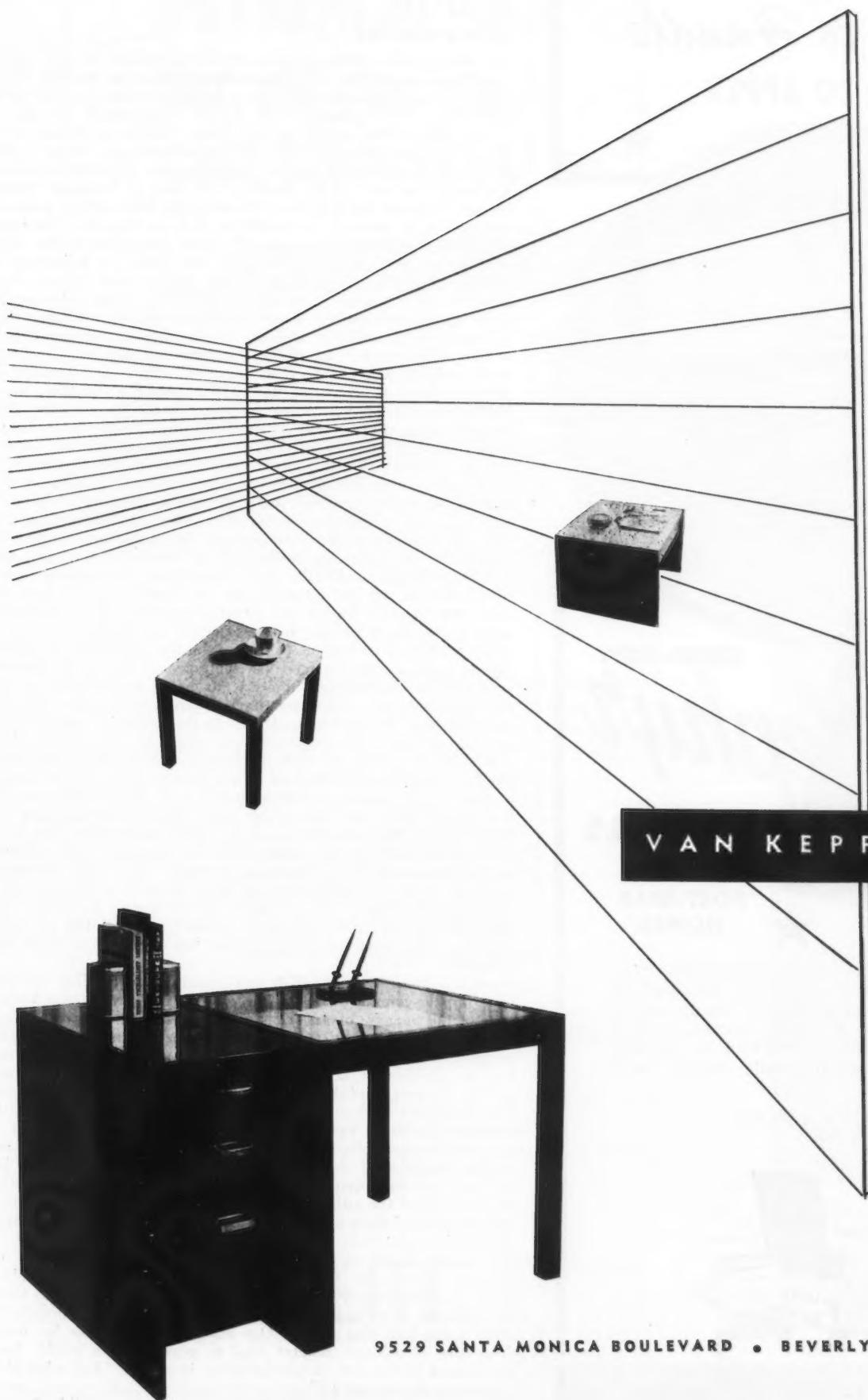
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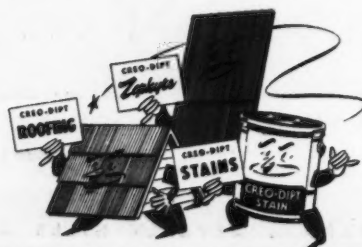
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ART

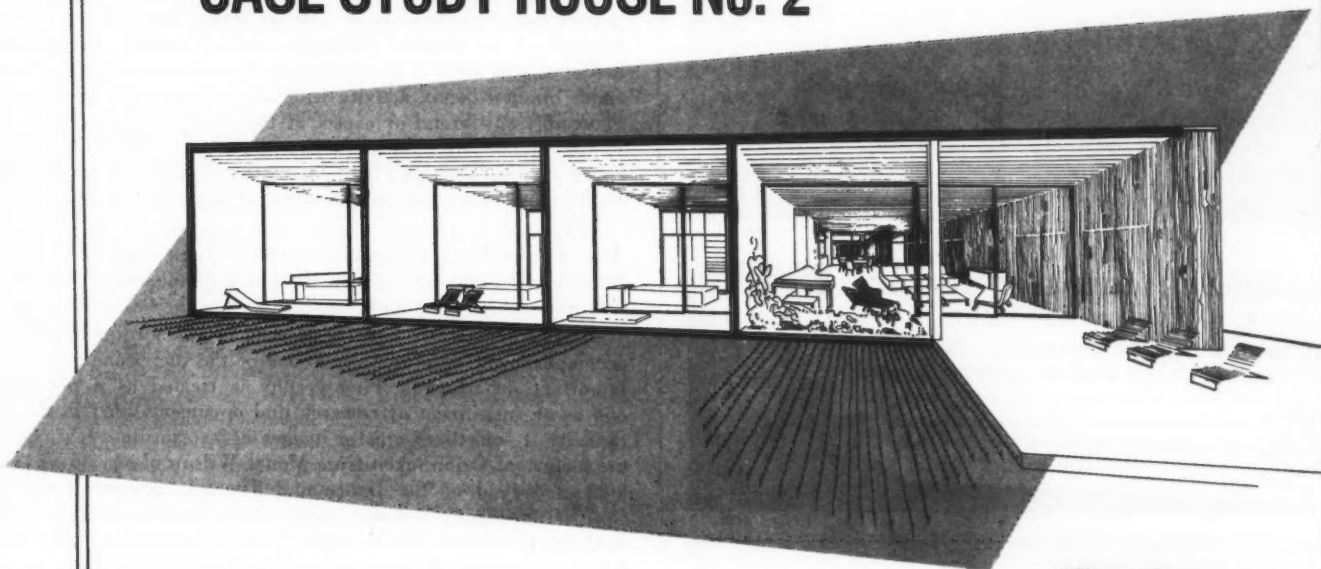
LOS ANGELES

To anyone who wishes to give it half a thought it will become readily apparent that the long-enduring popular concept of the artist as an impoverished, garret-dwelling bohemian has given place to a new prototype no longer recognizable by the cut of his hair or the oddity of his clothes (except of course in the movie and the cartoon). Like the art he produces, today's artist has become part of this age of specialization, indistinguishable in his method as well as his function with that of business. Though he may be better fed than his 19th and early 20th century predecessor, his art is certainly no healthier. It is as false an assumption to believe that great art was great in direct proportion to the degree of physical and mental suffering of the artist (a dialectical development of the industrial age which had no need for art, hence no economic security for the artist) as it is to believe that art has come into its own merely because of a more or less continuous flow of commissions and sales whereby art has become a commodity in a war active market. In neither circumstance has art functioned as an integral part of life. The "security" which art currently enjoys is about as stable as that which beguiled countless stockholders just before that all but forgotten "crash" in the year 1929. It might be possible to excuse what is now so sterile in art on the ground that it is but an unfortunate by-product of the war, were it not so apparent that its sources reach considerably backward in time—not decades, but centuries. In this respect it would seem that art anticipated the modern machine age—or that most characteristic aspect of it: the division of labor—when art became a profession, divorced from the customs and the needs of society. (Of course, in an unhealthy society it is inevitable that art, too, will be unhealthy). By the time materialism had emerged as a world concept, art had retreated into the doctrine of Art for Art's sake—the infinitely varied cult of self-expression. No longer is the artist a scholar, a philosopher, a scientist, an engineer, or an inventor; he is a technician engrossed in the projection of retinal images upon a plane surface, (in sculpture, in the tactile duplication of three-dimensional objects), or he is engrossed in a pictorial counterpart of his peculiarly individual psyche—with the way HE sees the world. No longer is the artist in search of the underlying laws of the universe, any more than he troubles himself as to the nature of God, or what constitutes First Principles. Art has often been referred to as a universal language, as indeed at times in the course of history it has been. One might even say that again there are indications that certain contemporary art forms contain the potential power to regain universality. But if we look at the bulk of art which fills our museums and galleries we find that it no longer contains, or that it has never possessed, concepts worth communicating, let alone ideas of universal understanding. Children's art, primitive art, Oriental, Egyptian, and Medieval art, all have proved of greater intelligibility to wider audiences than anything Occidental art has managed since the Renaissance.

In this failure to accomplish any genuine universality, art has been largely counterfeit, using the *materials* of art without knowledge of the *purpose* of art. That is why it is possible to have more *painters* today than *artists*, and also why there is no real economic security for them. No true artist is without mastery of his medium, but the division of labor which characterizes both the economy and the philosophy of this era has atrophied even this basic requisite. The resulting evil does not lie in the fact that the artist is able to purchase his entire equipment ready-made as that he has next to no curiosity about its properties or merit. However, the most important material of the artist lies outside the mechanics of his art, and it is here that he is found most wanting. The real fields of learning for the artist are philosophy, science, and mathematics, and yet none of them are included in his training. Instead, we have artists who paint (i.e., "specialize in") portraits, or landscapes, or only certain kinds of landscapes, or animals, or only horses, or boats or rocky coast lines. Some become experts in "doing" Main Street, burlesque queens, prize fighters, circuses, while others learn the anatomy of an apple or a pear and just the right formula to make a jug look like copper. One of the most difficult lay questions that an abstract painter tries to answer for a public long accustomed to this sort of specialization in art is: "And what kind of pictures do you paint?"

The artist, as a member of society, is no less responsible for art continued on page 44

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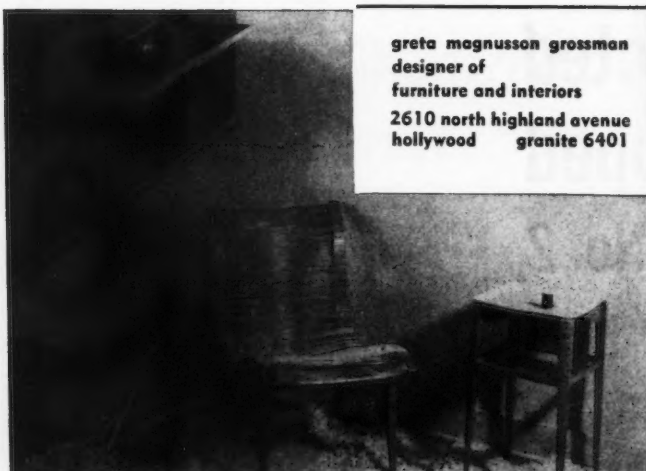


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BOOKS

ART IN PROGRESS—256 pages, including 230 plates, 4 in color. Museum of Modern Art, New York, 1944—\$3.75. This generously illustrated volume is a survey of fine and useful arts in the past half century, prepared to commemorate an international exhibition on the occasion of the fifteenth anniversary of the Museum of Modern Art. "Museum" it is not in the usual meaning of that word—a complacent storehouse of arts of established values—and fortunately it is without restrictive and definitive charter of its activities and services to the public. Thus it can function in many fields of unorthodox activity without prejudice and fanaticism for or against any brand or aspect of the progressive arts. The merits of this system are evident in *Art in Progress. Modern Arts*, published on the Museum's fifth anniversary, and *Art in Our Time*, on its tenth, were also books of great interest. They are now out of print.

A section in *Art in Progress* is devoted to the work of each of the Museum's departments, with more than half the space given to consideration of painting and sculpture during the half-century period. The last fifteen years have been ones of extraordinary individual accomplishment. Photography is one of the increasingly active and important departments. Photography is treated as a popular art and as an instrument of research and documentation; in the latter capacity it sometimes creates images of extraordinary beauty (see the picture of Orion taken from Mount Wilson observatory). In the uncharted field of the Dance and Theatre, progress toward the goal of appraising aesthetic achievement and stimulating creative work has been slow. The Museum's Film Library, nine years old, has a large collection of films, of interest from one angle or another. This collection has been prepared in program form for circulation. American architecture since 1932 has been more fully handled in *Built in USA*, issued late last year. The section on Design for Use considers useful objects designed for machine production, following somewhat the pattern of the previous publications of the Museum in this field: *Machine Art* in 1934, *Bauhaus* in 1938, *Organic Design in Home Furnishings* in 1941. Design problems and the history of Modern Posters are briefly sketched. Circulating Exhibitions number 130 with over 500 bookings annually. Modern Art for Young People is making art vital and useful to children.

The whole, pictures and text, is an interesting, enlightening, exhilarating picture of a vigorous national art center at work, with past accomplishments summarized and future potentialities outlined. **THE ENJOYMENT OF THE ARTS**—Edited by Max Schoen. 336 pages. Philosophical Library, New York, 1944. The character of this collection of papers about various arts by eleven writers is summed up in the Editor's introduction: "This book offers the reader the means for attaining his orientation in the realm of art by a careful study of what those who have a right to speak have to say about the art which is their main interest." This volume should stimulate further reading and study. Unfortunately bibliographies of suggested readings are not included.

The subjects of paintings, sculpture, poetry, the theatre, the novel, music, and the problem of criticism are handled in a somewhat uneven, but generally interesting manner. The treatment given to "Aesthetics in Architecture" by Laszlo Gabor is adult, scholarly, and satisfactory. He sees the present task of the architect as that of bringing all technical developments into an order worthy of our time—a movement away from "plaster paris columns and hollow decorations of a past era." "The Industrial Arts" by Antonin and Charlotta Heythum surveys the field, outlines the difficulties, and delineates the final goals in an adequate, impressive way. For style and content "The Movies" by Milton S. Fox merits reading. He concludes his discussion of foreign and domestic film production with the statement that "we are yet the primitives of this movie art. But one day great masters will use its vast artistic resources. . ."

The physical appearance of the book is disappointing. The typography is undistinguished; this art is evidently not one of the enjoyable arts.—LAWRENCE E. MAWN.

CINEMA

comment and criticism

Marco Polo returned from China to his native Venice with many strange and wonderful things. The most interesting and mystifying of them all was the Chinese firecracker, for none of Polo's Medieval contemporaries had ever seen such a thing. Italian noblemen of the period experimented with this noise-making device, delighted their friends with colorful displays of lights and noises. In a few years the cannon, charged with the same kind of gunpowder which had fired Marco Polo's firecrackers, was pulverizing the castles and bastions of the Feudal Age. The plaything of Venetian dandies and Florentine courtiers had become a weapon of power and terror. It was obvious to men like Machiavelli and to Erasmus that this black substance should be controlled, for in it lie the destruction—or protection of their world.

In this year of 1945 our leaders in high places are discovering another magic noisemaker—the motion picture. This was and still is the plaything of the masses, the gewgaw of the public, bizarre and garrish and colorful and gaudy. But in film are the potentialities of a new age and a new world. Motion pictures have been used with telling effect to destroy. Dr. Joseph Goebbels and Von Ribbentrop used the motion pictures of German conquest of France to persuade vacillating Balkan leaders to sign on the Nazi dotted line. The terrible might of the Wehrmacht was exhibited in all Sofia theaters and before the then reigning monarch, Boris, the day before Bulgaria capitulated to the Nazi will. Films were used to sell Nazism and Hitler's divinity and infallibility.

The suggestion that films should be controlled smacks of either excessive bureaucracy, or something infinitely more dangerous: fascism. But there are, I believe, certain circumstances under which a tight control should be exercised by this Government over the films shown to certain special groups.

Consider, as a starter, the prisoners of war in camps in this country. Recently, on speaking to a guard at a POW camp in the Midwest, it was learned that Nazi prisoners are given movies once a week. They are shown pictures three and four years old. But what pictures? Any films at all which the Special Service officer is lucky enough

to book. The films these men have seen and are seeing are cheaply made action melodramas and jitterbug musicals. Make no mistake about one thing: our prisoners of war formulate their estimate of the United States and Americans based on their treatment in camp and the movies which they see. This guard said that in a conversation with some of the Nazis they commented that their conception of the average American was a scatter-brained, shallow fool; that he was concerned with dancing like mad and drinking; that he never had a serious thought in his head; and that as a result of a lack of appreciation for important things, democracy was decadent and futile and stupid and certainly could not work in Germany.

It seems to the writer that any program which our authorities institute in POW camps, whether it be lectures, movies, books, discussions, classroom work, or whatever, should be designed for one purpose. Before stating the purpose it might be well to point out what that purpose should not or does not have to be: We do not ask the Germans to love us. We do not ask them to look upon our traditions and institutions with kind favor; we do not ask them to emulate us when they are freed and sent home; we do not ask them to transport some of our folkways back to Germany; we do not ask them to fear us or even respect us; we do not ask them to respect our leaders; we do not ask them to say that the American form of Government is the best or the next best or even adequate. We ask them none of these things. But we should seek one goal. We should seek to make these men understand that the world wants to live in peace, and that they should establish for themselves the kind of Government which can maintain peace and let Germans—all Germans—live as dignified human beings.

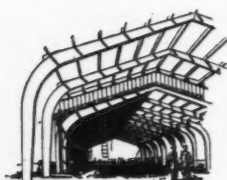
It is a mistake to suppose that our propaganda films can create a George Washington in Germany; or that motion pictures produced by us can persuade the Germans to draw up a Constitution like ours or a Bill of Rights. We can hope that our films can do much to encourage the kind of thinking that will make such things a little more possible. But we know that films can, nevertheless, accomplish much if they are wisely planned and produced. They can emphasize the one cardinal point: Germans must conduct themselves like civilized human beings in a world that wants peace and security.

By the same token we must exercise the greatest care in what we

continued on page 45



THEY COULD BE BUILDING



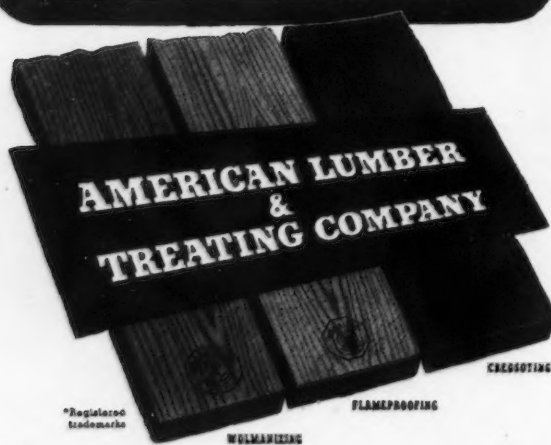
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MUSIC

Forty-eight years ago two very young pianists, Richard Buhlig, an American, and Artur Schnabel, an Austrian, first met in Vienna. This year when Artur Schnabel was on tour in Los Angeles Buhlig called on him. "Do you realize that we are about to celebrate our Golden Jubilee?" Schnabel greeted him. "It has been forty-eight years."

Richard Buhlig and Artur Schnabel represent at its best the art of playing German piano music. Their work is complementary; each fulfills whatever quality the other lacks. No other pianist can be compared with them in the performance of this music. Other pianists may surpass them in individual works; none can surpass them throughout the whole high range of German keyboard art. Though Buhlig has also made a reputation for the playing of non-German contemporary music, from Bartok to Chavez, it is in the German music that he is at his best. To set together the individual qualities and differences of these two pianists should be instructive not only for the reader, whose independent opinion may be clarified by agreeing or differing with what may here be said, but even more for the writer, who gains by the effort of formulating abstract qualities in stubborn words.

With Schnabel the art moves through serenity, as it were in independent motion, the pianist contemplative. There is a relish in the doing of it, a rapture in the hearing of what is done, a conveyance of participation that reaches through the entire audience. Schnabel plays with extreme technical economy, more beautiful to see than any mechanical curiosity or display. His range of tone above *piano* is not large, being principally a solid *forte* without excessive variety, and an occasional struck *fortissimo*. Between *forte* and *piano* is almost no gradation but a direct contrast, avoiding the grey *mezzo-forte* that is the bane of weaker pianists. Below *piano* he is capable of incredibly minute tonal division. His art, being patterned in small sections, would be perhaps too delicate, if the minute distinction of the softer passages, often diminished with soft pedal, were not set into a largely sustained body of well struck *forte* tone. His rhythm is individual, authoritative, and at all times beautifully articulate, but inclined to eccentricities of speed and slowness, with a great tension but an occasionally inelastic *rubato* spread. He is a master of pause and of the silence which sustains tone after sound is gone. His grasp of the whole composition, while not truly structural, is made pliable by the fluidity of rhythm, by articulation of the patterns, and by a lucid flexibility within the patterns. He knows at all times, physically, what he is doing; and to this physical intelligence, which is the natural wisdom of the player, the experiencing mind opposes few obstacles. For this reason he is able to perpetuate the entire organization of a performance, repeating the same music after several years with scarcely perceptible alteration. Slow movements may become slower, the pause which extends tone through silence even more sustained; fast sections accelerate, until the clarity of outline may be lost in brilliance. His repertoire probably ceased growing at least ten years ago, except perhaps in the study of Mozart concertos. Although he no longer regularly practices, he seldom plays below the best standard of workmanship.

The art of Buhlig is first of all daemonic, individually created out of long experience at the time of the performance. The man is impassive and frowning—rapt. His playing is economical but often without ease; he avoids all useless gestures. His extreme inner awareness of the beauty of the music is not shared with the audience, as Schnabel shares it, through facial expression, but comes out, backstage, after the music has been played. Buhlig's range of tone is enormous, greater than that of any other pianist. For listeners accustomed to the amenities of polite piano playing the extent of this tonal range is often an indictment. Many listeners prefer to hear not from within the sound but from outside the tonal profile of the music. Buhlig's tone is especially effective in even gradations from *piano* through *fortissimo* and particularly in the fundamental *piano-forte* contrast, rich with innumerable overlapping qualities. He uses also an individual toneless quality of utterance, emerging from the rich texture like a speaking voice. The soft pedal he reserves to produce a thinner or less resonant quality; in soft playing he prefers to retain the undiminished resonance of the three strings softened only by touch. His conception of the musical form is structural; the parts are characterized by their relationship within the entire form. When the daemon is not with him this structural conception may be projected out of

the music like the cartoon of a fresco, a design yet to be realized by full use of the means. But when the means unites with the conception, when the daemon speaks, the music is projected in the largest possible dimensions. For this reason he is at his best in the most difficult and demanding music; he rises to the greatest; and what would be in another an articulation of piano tones becomes in his playing an orchestration of pianistic instruments. The individual fall of separate tones is sacrificed in his playing to broader relationships, to a dynamic organization of integrated and contrasting phrases, controlled by powerfully muscular placement of the melodic lines. Around the conception of the musical body projected as a whole the tone is modeled in volumes, deeply interpenetrated within the unison of formal movement. The rhythm, less detailed in the linear playing of the generality of pianists, is like the tone continuously shaped, with tensely elastic *rubato* and soft clinging sustained qualities of close-phrased tone. This desire to use tone, though heightened by dramatic placement of silence, often urges him to maintain tone through the articulation of a rest, to dramatize by force the clear fall of a simple running line.

Buhlig is less aware than Schnabel, physically, of what he is doing, because, for one reason, he has not performed the same composition many times in the same manner but tries with each playing to recreate the whole he has conceived. The mind opposes many obstacles to the sureness of the hands, rousing a dramatic conflict within the playing, which may in smaller works obscure the outline but in larger music enlivens and particularizes the performance. Buhlig's repertoire has not ceased growing. Wide from the beginning, with a record of performances that reaches from Byrd to Bartok, Schoenberg, and Chavez, it is still able to add major material. At more than sixty years of age he played for the first time the entire cycle of the Beethoven sonatas. This ability to continue growing at what is for most pianists a relatively advanced age is rare among musicians. His playing at its best composes a rich texture of contrasting rhythms and displacements implemented by poetic use of accentual and quantitative meters. When playing at his full powers the largest music of the Germanic idiom he surpasses all other pianists.

Neither Buhlig nor Schnabel has condescended to the public. Recital programs, which arrive early at a musical climax, continuing in a gradual *decrescendo* towards smaller tinklings and the emptier bravura Liszt, have not been printed under their names. There was the time when Schnabel was advised to program lightly for the uneducated audience of Waco, Texas; he announced five Beethoven sonatas, and the audience, ahorse, awheel, afoot, and in chartered busses, came from a circuit of two hundred miles. There is Buhlig's program of Beethoven, Schubert, Bach, Scriabin, and Bartok, which the critic Paul Rosenfeld selected as a musical model for New York.

Buhlig and Schnabel represent in their interests and methods the two avenues of musical thought leading to the essentially modern Beethoven creation. Buhlig, player of the *Goldberg Variations* and the *Art of Fugue*, comes down from Bach, the embracing Protestant and still late Catholic, unicellular *baroque*. His feeling about music is that of the unique religious experience, perpetuated by way of Beethoven, Liszt, Wagner, and Busoni, that enigmatical twentieth century *Faust*. Buhlig accordingly is at his best, because creating naturally music of his own mind, when he plays the Beethoven polyphony, the *Fantasy Sonatas*, prophetic of the last period, the *Waldstein* and *Apassionata*, the *opus 90*, and the last great five. Scriabin, Schoenberg, Bartok are for this reason naturally congenial to his mind.

Schnabel descends from Mozart, the development of the *galant* style, apposition of theme and phrase, the philosophic balance of forces. He is his most masterly in the concerto and the Viennese chamber music, whereas Buhlig remains essentially a soloist. If the *baroque* is to some extent an esthetic diminutive of the universal and catholic, the *rococo* is in the same way an esthetic diminutive of the reasonable and philosophic, the balanced, the ornamental, the sufficient. The developing drama of this style and attitude of mind is in the breakdown and recomposition of its forces toward a pathetic and bitter or a tragic consummation. The contention of these forces throughout the mature work of Mozart leads to the abyss that divides the middle period of Beethoven's composition from the last period. The reconciliation of these forces is necessarily either religious, as in Mozart's *Magic Flute* and the colossal drama of the Beethoven *Solemn Mass*, the *C minor Sonata*, *opus 111*, and the triple cycle of quartets, *opus 132*, *opus 130*, and *opus 131*, a work of struggle and redemption; or fatalistic, as in the last compositions of Schubert, the *D minor* and *G major Quartets*, the

continued on page 45



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MUSIC

IN THE CINEMA

Celtic folk music that will awaken nostalgia in all musically receptive cinema-goers, particularly those of Irish, Scotch and Welsh descent, is an integral part of two current and meritorious productions, *The Corn is Green* (with Betty Davis), and *The Valley of Decision*. The Welsh choral folks songs heard in the first-named production are a delight to the ear. In one montage after another miners are seen marching to and from work, singing in an earthy blend of deep male and unchanged boys' voices such choruses as *Yr Hufen Melyn* (*The Yellow Cream*) and *Lili Lon*, both of them love songs, and the martial *Captain Morgan's March*.

It seems that the Welsh possess a natural gift for harmonization and rarely, if ever, sing monophonically. The singing of part music is as spontaneous with them as is whistling with us. This has been the case for many centuries, if the evidence afforded by Gerald Barry, a Welsh monk who wrote a travelogue of his native land in the 12th century, is taken into account. At a time when polyphony was limited almost entirely to the church, and secular folk music was generally monophonic, the Welsh did not "sing in unison like the inhabitants of other countries, but in many different parts;" Gerald tells us, "so that in a company of singers, which one very frequently meets with in Wales, you will hear as many different parts and voices as there are performers, who all at length unite, with organic melody, in one consonance . . ." Today, competitions between the best male choirs in Wales are a distinctive feature of the great annual festival of music and literature which dates back to bardic times, the National Eisteddfod.

Unfortunately, the earliest preserved collections of Welsh vocal music date from the 18th century, and only by musical analysis is it possible to determine whether the folk songs contained therein are of great antiquity or not. One about which there is much contention from the chronological viewpoint is the aforementioned *Captain Morgan's March*, sung by the miners in the film. Originally published in Edward Jones's *Musical and Poetical Relicks of the Welsh Bards* (1784), the air has ever since been linked to Rhys ap Iorwedd, a Welsh prince who defended his country against English invaders in 1294. Yet the melody is structurally of the 18th century, and has none of the modal characteristics that prove the age of many another Welsh tune. The lyrics of most airs heard in *The Corn is Green* were penned by the 19th-century folk poet, Ceiriog Hughes, the Welsh counterpart of Thomas Moore and Robert Burns. The choral singing in the film establishes better than any other medium the distinctive atmosphere of the Welsh mining village in which an English spinster decides to set up a school for the predominantly illiterate younger generation of the region. One of the pupils, a young miner named Morgan Evans, turns out to be a genius. Through the spinster teacher's untiring efforts, and in spite of the obstacles set in his way by a Cockney girl who presents him with "a little stranger", Morgan wins a scholarship to Oxford and thus frees himself from the bondage of the mine. Welsh folk tunes in both choral and instrumental form provide a constant background to the action. The surge of emotion that accompanies Bette Davis' reading of Morgan's first composition for example, is due in great part to the expressiveness of the Welsh love songs woven into Max Steiner's instrumental commentary, *Y Fuyalchen* (*The Blackbird*) and *Tra bo dau* (*Two loving hearts*). This last, a favorite among the Welsh, is obviously of great antiquity, for it is pentatonic in structure. It is generally assumed that man's musical evolution is marked by several stages, first, the five-tone scale, then the ecclesiastical modes and finally the modern diatonic major and minor. The gaps in the scales of Celtic folk music produce much of its distinctive flavor. Pentatonic tunes, or those with five principal and one or two intermediary tones occur frequently, and this is one of them.

Another musical highpoint is the scene in which the little Cockney girl learns Morgan Evan's favorite song and sings it to him seductively in Welsh. It is *Dacw Nghariad*, a song of frustrated love (a farm boy sees his secret love in the neighboring fields and hasn't the courage to tell her). The same air is sung chorally by Morgan's friends as they accompany him from his house to the examination, and it is the triumphant *March of the Men of Harlech* that resounds throughout the village when it becomes known that Morgan has won the coveted scholarship.

The group singing in the film is by professional American choristers
continued on page 42

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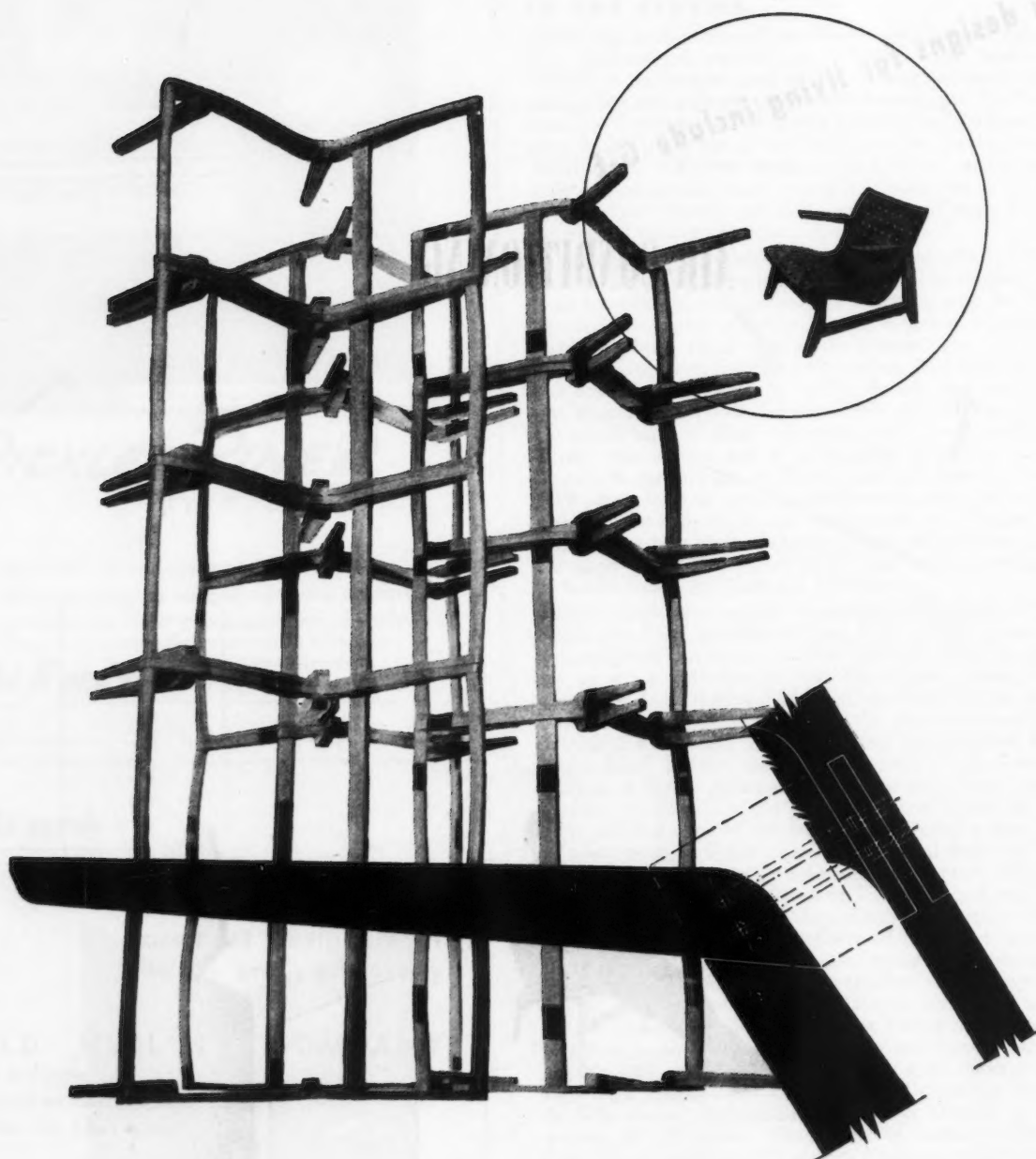


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notes

IN PASSING

WITH SAN FRANCISCO WE SEE the beginnings of a long period of the kind of struggle and argument that will be with us for some time to come. We move from the battlefield into the less bloody but just as dangerous area of the diplomatic sparring match. From here on in it becomes a matter of watching one's blood pressure, maintaining an even keel, and not shooting off one's mouth until the brain is given an opportunity to chew up the rapid fire of events with which the problems of the immediate future are poured upon us. We are trying to think of San Francisco as a good beginning—at least we pray that it was a good beginning—though the means by which the conference was reported to us has been slightly nauseating or, if we must be polite, at least disquieting. It seems that to the ancient trial by water and trial by fire, there has been added trial by radio and newspaper “experts.” They descended like locusts from Cow corners and the Chicago Tribune Tower; they wove and re-wove a fabricated confusion that is directly related to the gas in their abdomens and the bile in their blood.

San Francisco has been a little like hearing about a delicate surgical operation that is being performed on a street corner surrounded by sidewalk superintendents. At this point, it is difficult to find anyone who can say what the eventual results might be—that a sound structure is devoutly hoped for and that there have been many among the delegates who have labored to achieve it, there is no doubt. It is only the quality of some of the architects that leaves us apprehensive. As usual Eighteenth Century thinking has been very stubborn and in some cases much too effective; with this difference, however, that it does not seem to realize it no longer possesses all of the marbles. And so the conference nears its end, having tried, and we think honestly, to erect the frame work of a structure that can never be built solidly unless it is designed and conceived out of the known will of all peoples toward a sound and honest peace.

We are constantly confronted with the details of “controversy” rather than a definite pre-agreement on principles and objectives. We want a definite statement of such principles and such objectives that will clearly bind us to the deepest wish of all men; and we don't want equivocation and we don't want pretty speeches and we don't want glib doubletalk. As soon as our delegates and the delegates from every other country in the world know and understand and digest that fact the sooner we will get down to the business of making a good world out of the nasty mess we have created out of our stupid greediness.

At the moment, our greatest danger lies in being confused by the shouting and the tumult raised deliberately to divert us from that firm conviction. Despite the screaming headlines and the blaring loudspeakers we must remember with grimness and tenacity that our emotions can involve us in situations that can do nothing but force us to walk again upon the bloody ground we have just left. We must remember that we did not fight only a little man named Hitler; we must remember that we fought an idea against which we have been struggling in our deepest consciousness since we first conceived of order and reason as a part of the fabric of civilization. There is no real importance now whether or not Himmler has frozen himself into a block of ice in the heart of a Bavarian mountain or whether somebody has given Goering lunch instead of kicking him in the head; rather we must watch for and destroy the effectiveness of every little Goering and Hitler and Goebbels who pollutes our air of freedom with his stinking little greeds and prejudices, his plots and schemes to set the stage for conflict and catastrophe. We have plenty of our own political angleworms with which to deal, and we can find no delegate to a world congress who can speak for us unless we honestly know what we want and unless what we want is based upon the political and economic freedom of all people in order to secure our own.

It's all very well to wonder what poor little “me” and poor little “you” can do about it all. *This*, we can, and *this* we must do—we must seek out and in some way deal with the Gerald K. Smiths and the Coughlins and the Bilbos that stand in every crowded street in every city in America. We must force down the hand upraised to strike a negro or a Jew or a Catholic or an anything that is a part of what we call our country, and the idea that is our country.

Believing in the future has never been enough; wanting and hoping for a good future has never been enough—we now take on a great obligation—an obligation shared with other people of other nations all over the world to see and touch and deal in hard facts of life with sense and reason in order to make a world that deserves to live.





The eighty-four drawings which compose this book are neither descriptive nor explanatory. They are not meant to tell a story nor to represent anything but themselves. Whatever response is given them rests solely on their graphical merit as drawings. Those here reproduced are from this book which itself is the result of many previous attempts. As varied as the approaches have been, so the results. While doing them, my whole being functioned through time, analogous to a bird or frog giving audible form to its song or croak—as you please.

In a period of inaction a certain something begins to form, to ferment and to build up and around. However vague its content, its development continues relentlessly until it takes physical existence through a medium, e.g., paper and ink. If this progression is registered, it shows the path. The path of action becomes important, the scribbled page becomes something like a by-product. The result rather than the aim suggests book form.

HARRY BERTOIA

color

IN TERMS OF THE MURAL

by Hilaire Hiler

The problem of the artist is to make the inhabitants of the building as psychologically comfortable as possible. We must assume that their physical comfort has been taken care of adequately. Temperature, light, and ventilation and the possibilities of a functional order are settled questions. The requirements will vary of course from those of a factory or gymnasium to those of a nursery or boudoir, a hospital or bar, or game room. Is it unreasonable to suppose that the treatment of form and color in these diverse atmospheres should vary? Both the requirements and the possibilities are definitely of this time. Our epoch provides the problems, the anxiety, the peculiar human type and the intellectual and material techniques necessary to solve the problems posed by these types. The psychological techniques in fact probably grew out of the need felt for such therapeutic investigations. It is interesting to anyone with an acquaintance of conditions there, that so much work in this direction began in Post-war I Vienna.

It seems to be enlightening and intensely interesting to the artist that the old records of Psychoanalysis show quite a different fashion in personality in its neurotic manifestations than the more recent ones. As Karen Horney rightly notes there's a "Neurotic Personality of Our Time." The pressure is different, the situation unique, the reaction technique of attempts at adaptation correspond. There is very possibly also a particularized general type of neurotic expression in this country with its Puritan Tradition, its pressure towards social conformity, its tempo, its suggestive sex and fear advertising, its particular brand of social cowardice or snobbery, and greatly energized commercial drive.

Through such experimental techniques as the increasingly famous Rorschach's Tests, the field of affective and experimental psychology and scientific aesthetics is becoming connected with psychoanalysis. An inspiring example of this connection is furnished by the work of such investigators as Ernest G. Schachtel and his group. Trends are indicated by the reactions of different types of subjects to the colored blots used associatively somewhat similarly to the old Zurich "association of ideas," ston watch investigations.

The results are very worthy of inquiry on the part of anyone interested, and may be studied in the very considerable publications of the psychologists involved. Only certain outstanding factors of a general nature need be considered here. Among these factors is the phenomena of color-shock and the associated negative reactions to color.

These negative reactions are noteworthy from a practical as well as a theoretical point of view. Many people, consciously or unconsciously, may think that beauty and use are opposed. The technician is not supposed to be concerned with the final appearance of his product; the artist is assumed to be dreamily uninterested in technical considerations. If this situation has anything to do with the apparent difficulty of connecting the softening influences with our environment at a time when they are probably most needed, it becomes most relevant to note that Schachtel says, (Psychiatry, 1943, p. 404):

"All these negative color reactions indicate some degree of conflict with, defense against, and disturbance by the affects. The type

of defense as well as its effectiveness and its cost to the personality vary."

He divides the types of defense into two groups. One group seeks to avoid or eliminate color (this may be taken literally or figuratively); the other seeks to escape a more dramatic acute disturbance or tenseness which may accompany the presence of color. Sometimes both tendencies are co-existent in the same individual. Often the effort towards color avoidance is quite complete. It is common among those with a tendency towards melancholia. Normal people in a melancholy mood may likewise be unimpressed by colors which might evoke more responsiveness at happier moments.

There is another group whom Rorschach, quite appropriately, in my opinion, designates as "pedants." These are the fearful timid "dry bones" the fuss-budges of the compulsive neurotic type, who are afraid of their own feelings, the world around them, and therefore ritualistically limit their everyday life. These old-maidish people as well as kindred types with similar ideas, don't want to be disturbed, excited, or encounter anything which might interfere with their passion for order, or their retreat into quiet at any cost.

We can say with a fair degree of safety, that physical deficiencies such as color-blindness, and brutish lack of sensitivity excepted, negative color reactions are usually accompanied by some form of neurotic disturbance. Where much anxiety and feelings of insecurity prevail inhibition will accompany them. Some subjects fly into fantasy, defending their reactions on romantic and sentimental grounds and stressing the basic unimportance of color. Relegated to Never-Never Land, the emotions are no longer either disturbing or dangerous. Such a split may be typical of the general schizoid tendency so often stressed recently by psychologists in a position to observe our present turmoil. Is it typical to draw the hard black cultural line between "business" and "emotions?" Here it's astonishing to note that it was found that appreciation of form usually decreases as appreciation of color, or the perceptive reactions to them increase! Exception: two types of people. Artists, and what Rorschach calls "nervous" or sensitive individuals, who could handle both factors simultaneously. The other hard boiled types couldn't let culture or emotional factor interfere with the more serious, and at times all exclusive, "business" of realistic down-to-earth go-getting.

We may conclude, and attribute to our conclusion even more importance than Schachtel does, when he agrees that we must, regardless of cost, live fully at present or face the alternative suggested by Mumford: "Only people who pay the price of nervousness or who permit themselves to lead the more sensitive and richer life of the artist, the people for whom emotions are not something childish and unrealistic, are able to combine an objective and precise perceptiveness with a sensitivity to the charm, power, and vividness of color, to combine realistic and critical thought with affective responsiveness."

Here, it seems to me, we approach the crux of our problem. It's my impression that there are few architects, and few artists under present conditions, who can qualify in carrying out the task offered to relatively integrated personalities. A task which has to do with reinte-

gration in general. That these privileged characters should find a means of getting together, as they've occasionally managed to do in the immediate past, there seems little doubt. The implications are by no means superficial, or finally considered, unimportant.

Does the foregoing, again by implication, support the idea of why I stress color rather than form for purposes of the present discussion? Why the hysterical, neurotic, prima-donna type of artist may be fashionable through overcompensation at present? Does it point to factors which may surely but subtly operate to keep the cultural fiancées, Art and Architecture sadly separated?

THE WORLD OUTSIDE THE WORLD WITHIN

"Fame," said Gertrude Stein, "takes what the artist wants to keep inside, outside." People knock on the door of the ivory tower and disturb the dreamer within. Most artists could benefit from a lot more knocking right now. From a standpoint of the individual, color is a part of the outside world. So considered, the present approach is the antithesis of surrealism. Two types of artists investigated two branches of the same science. The surrealists saying: "Si tu veux voir la Monde, Ferme tes yeux Rosamonde." haphazardly and egocentrically explored depth psychology. The non-objective painters, in most cases very halfheartedly surveyed affective and laboratory psychology. One group utilized Freud; the other Fechner. One group pretends to work with their eyes closed.

We may utilize two concepts, the centripetal and the centrifugal. The attitudes are illustrated by the notions of European as contrasted to Chinese perspective. In our perspective we are the biggest thing around and everything diminishes as it gets farther away; in the Chinese perspective, the artist is tiny compared to the mountain and the lines to the vanishing point tend in the other direction. In one concept we're on the receiving end; in the other we're sending, giving out. He who finally reacts or is affected by color is in a passive position. The subject is thus related emotionally to the outside. Color is one of the emotionally strongest representatives of this outside world. As Rorschach says, "colors draw people into extraversion," exemplified by the carnival or circus parade. The fact that these tendencies are unapprehended in no way minimizes their importance. Colors are used profusely on the walls of psychiatric institutions. In this case what is good for the extravert, who accepts it with an unconscious and chameleon-like adaptation (and is unimportant to this discussion because he has no problem of feeling like "one of the boys"), is also good, in a more complicated way, for the introvert. These general observations could lead to a very extensive and stimulating investigation of more particularized individual cases. A knowledge of associative factors connected with ideas and the terminology of color will serve to illustrate possibilities.

THE ASSOCIATIVE PSYCHOLOGY OF COLOR

Since Jean Arthur Rimbaud, who was gifted with the phenomena known as color hearing, said that A was black, E, white; I, red; U, green; and O, blue vowels, and Charles Baudelaire gave his detailed instructions for decorating an apartment in black and purple; there has been considerable study of the association of ideas with colors. Lafcadio Hearn, Stevenson, Havelock Ellis, and other visually minded writers were preoccupied with color as were a number of scientists. Men like Chandler, Cohn, David Katz, Wilhelm Ostwald, Von Allessch, Washburn, Breed, and Stefanescu-Goanga took color into the laboratory of affective psychology. Between the last war and this one the study of color has been completely revolutionized.

All these men, and of course many others, studied color as a sensation. As soon as the study of color was taken out of the realm of physics with its spectrum theories, sheets of gelatin and colored lights, much headway was made. At last it became possible to systematize, limit and control opaque color. Discoveries such as the "threshold theory," and the general division of color into categories of hues, tints, shades, and tones have brought

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there should be regional integration in Central Valley

HARVARD THESIS UNDER WALTER GROPIUS

JEAN BODMAN FLETCHER

In the Central Valley a project is being developed which will affect flood control, salinity control in the rich delta area, electric power development, and water conservation and use. All of the problems involving settlement of new land and adjustment of settlement in already developed areas will provide great opportunities for constructive social, economic, and physical planning. The Central Valley Project might become a laboratory where basic relationship will be created which may serve as a guide for action in other regional developments. This area is an important agricultural center and serious migratory labor problems have resulted from the seasonal character of crops. These new energy and resource potentials of the Central Valley suggest ways of improving the condition of the migratory laborers. As long as some measure of economic security is not possible for him, bad social conditions will result. This project, therefore, intends to show one basic pattern for raising the living standards of the worker. By stimulating new rural areas to help round out a year of work, give them cultural opportunities equal to the city—this might mean a new pattern of agricultural-industrial communities operated on a cooperative basis.

Such a new pattern is Weevilville which has the following elements: Population—6,000 people—1,500 families. Work division— $\frac{2}{3}$ of the population will work for most of the year in the plastics and furniture factories— $\frac{1}{3}$ or 2,000 people will be dependent on cotton growing and manufacturing of broadcloth. When crops ripen in a neighboring community such as the asparagus farm, people from Weevilville will help harvest that crop—it will be arranged so that it doesn't conflict with their own harvest when cotton in Weevilville is ready to be picked. People from other communities will help—it will be a festive occasion. Available workers from $\frac{1}{3}$ population—2,000 people— $1\frac{1}{2}$ workers from each family—total 800 extra workers, women and men—harvest 30 days—300—neighboring harvest 45 days—300.

there should be regional integration
in Central Valley (continued)

THE FORM OF THE COMMUNITY WAS
REACHED AFTER IT WAS DECIDED THAT
THE FOLLOWING THINGS WERE THE MOST
IMPORTANT:

Each house should have enough land so that
occupant could have a garden, rabbits, goats,
or anything he wished, but not so large that
maintenance would be difficult, and not so
large that community would be decentralized •
7,000 sq. ft. was arrived at as a reasonable
figure

Twin houses are less expensive and give more
privacy with equal land use

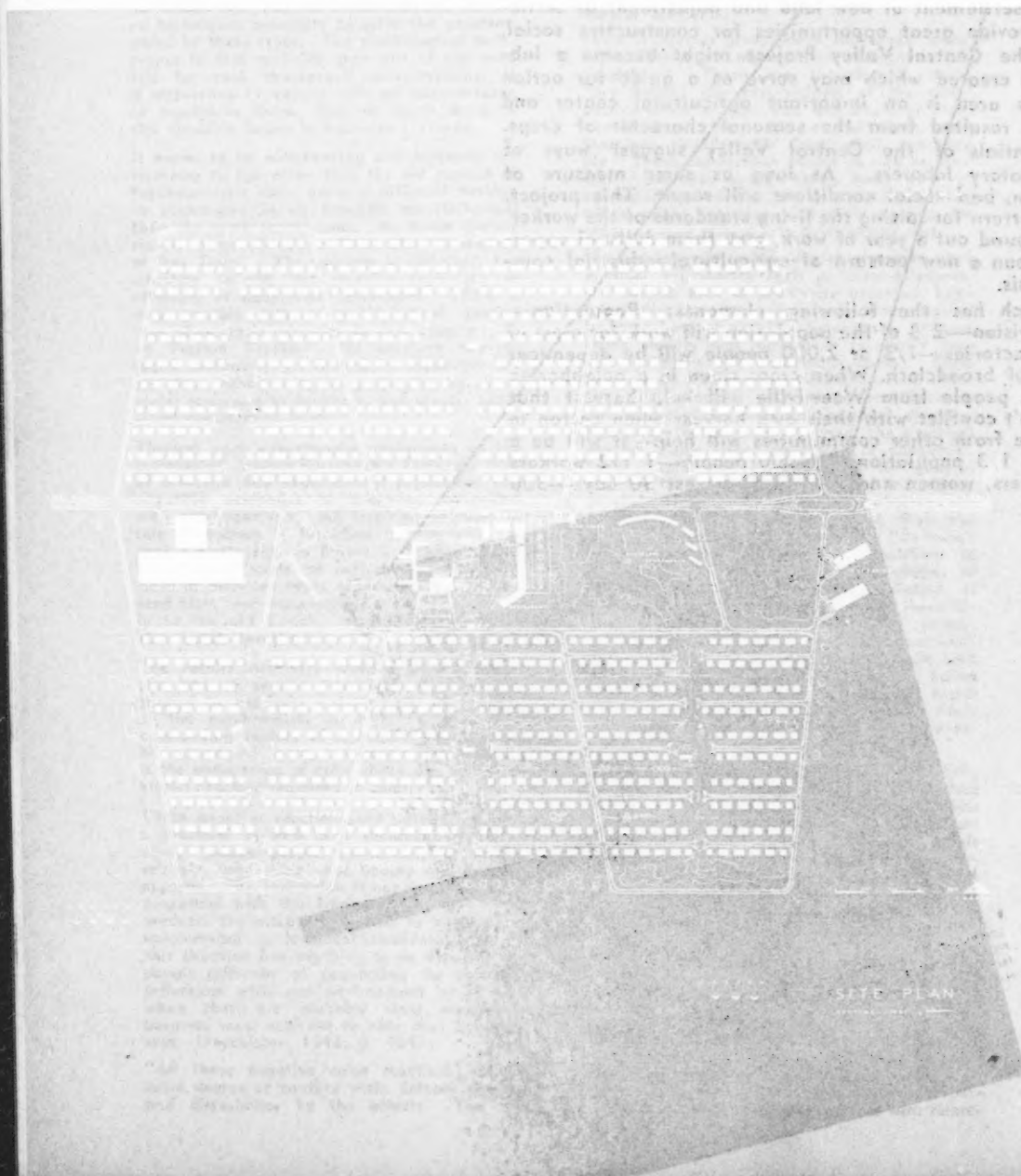


You should be able to orient yourself in the
community, not have an amorphous mass
of houses



It was felt that it was not necessary to avoid
street crossings from houses to community
facilities because traffic is not intense and
children should learn to cope with traffic
problems • There are three underpasses along
the one street where there will be some truck-
ing, otherwise crossings are at intersections
The nurseries are the one thing to which it is
necessary to be able to walk so that small
children can go unattended • Thus the cul-de-

SITE PLAN



sat street arrangement
in each neighborhood



The neighborhood size—1,000 people—was
determined by number of people who could
support one nursery

Near the nursery is a small neighborhood park
for use by the people in the vicinity, with deck
tennis, or badminton, if desired

There should be convenient access to com-
munity center by automobile from any house—
this seemed to eliminate
circumferential road

Street system should be economical but not to
the point of any inconvenience

Each house should have good orientation—
in this climate sun protection is absolutely
necessary so houses face south as this is the
easiest sunlight to control



There should be a pleasant park walk to com-
munity center

Community should not be very expandable—
there should be breathing space but if there
is a large influx of people another similar de-
velopment should be started so that the
economic equilibrium of this development is
not upset

Some apartments for single people and young
couples where maintenance is included in the
rent

School is used by adults as well as children
and is the real community center of town,
craft shops, gym, auditorium which will show
plays and movies

Factories are part of community life, elec-
trically run, heated with natural gas • no
odors or smoke to be contended with

With a community of this size transportation
is a great problem • The walking distance from
the periphery of the project to the town center
is a maximum of 10 minutes, average is 6
minutes • Even so people do not always walk
that far—especially housewives carrying bun-
dles—especially people returning from work hot
and tired • If people use their automobiles for
such purpose, the parking space, which must
be provided is enormous—travel over the
roads increases—it is expensive and in-
convenient, so there are three
small electric busses which will
travel around the project on a
very constant schedule, picking people up and
depositing them at shopping center, factory,
school, or neighbor • They will run slowly,
quietly, and they will be operated by the co-
operative—no fare required

The route

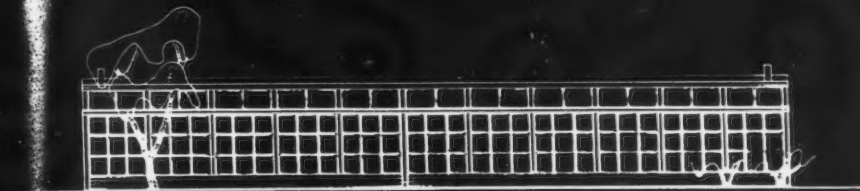


The 4000 acres of cotton surround the com-
munity and also the road in from the highway
although there will be trees along the road
and scattered through the fields

The cotton gin and equipment storage sheds
will be located at a control point in the
fields • One of the busses will take trips
to this point several times a day leaving
workers and picking them up

This development should be able to be con-
nected with others

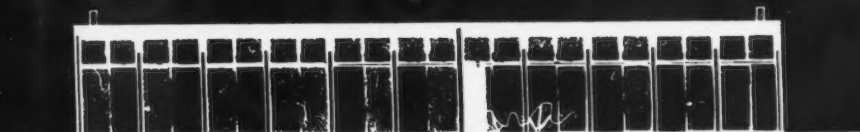




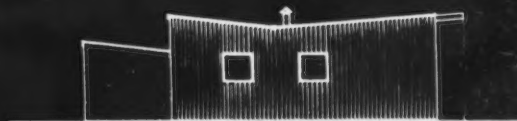
NORTH



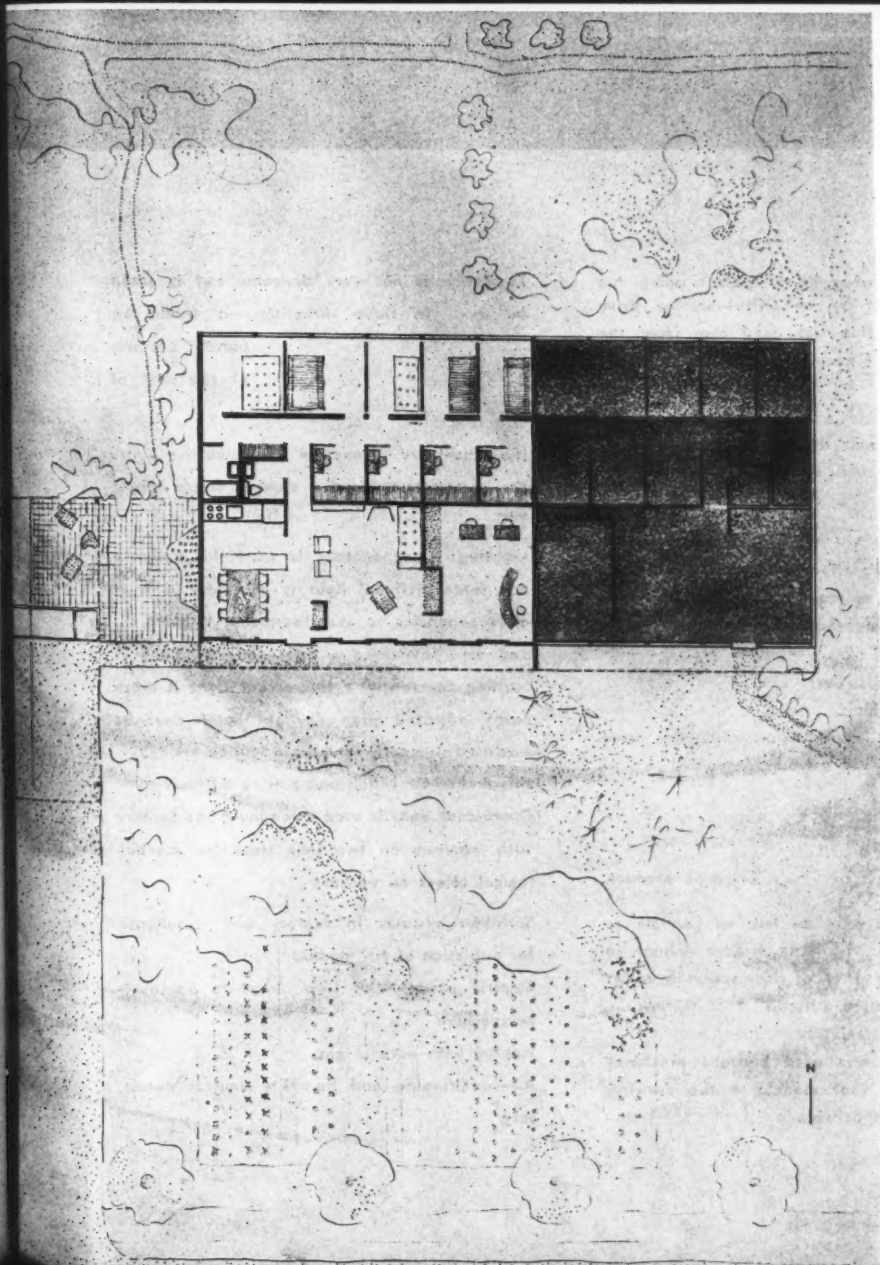
SECTION



SOUTH



SIDE



WORKER'S HOUSE

Migratory worker's family and living activities affect design of house:

4.3 persons per family • Very close family life

Large indoor living space
some private outdoor sitting space
sleeping space flexible

Income probably around \$1200 a year per family

Houses alike for mass production but different sizes available • Utilities concentrated in one place to shorten pipe lines • Prefabricated if possible

Houses basically the same for cost reduction but there will be differences in color and materials, outdoor arrangements of gardens, carports, and outdoor sitting areas rise from individual needs and desires

Twin houses reduce cost per house

Some of the workers are farmers and would want their own gardens, but not all have agricultural background

Enough ground around each house for garden if desired

CLIMATIC CONDITIONS AFFECT THE DESIGN OF THE HOUSE:

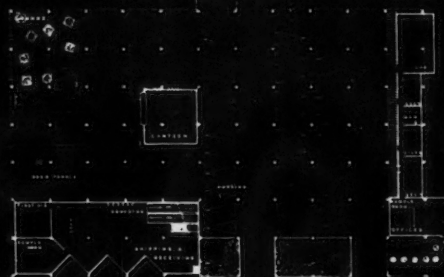
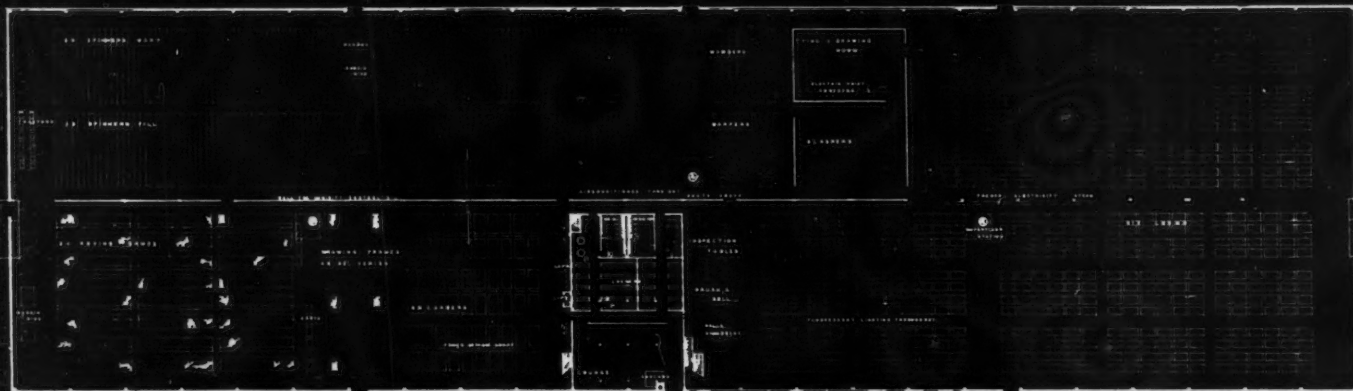
Hot in summer but cool nights • Well insulated heat reflecting roof •

Take away hot air that builds up in the day time by through ventilation

No snow • Light roof construction foundations minimum • Prevailing wind—northwest wind slight 6," miles per hour average

Clerestory in north for ventilation
Bedrooms in north also

Side walls should open up as much as possible but plastic transparent desirable



Some freezing temperatures in winter • small blower heater-fueled by natural gas—in the living space

Walls insulated • No heat considered necessary in sleeping space

Sun very high and hot in summer

Control south sun and exclude east west hot summer sun

Bedrooms cool—no sun—north

Dry desert land but irrigation will make it productive

Trees, gardens, and parks will become available

FACTORY AND WAREHOUSE

2,000,000 pounds of cotton are grown on 4,000 acres of land in the vicinity • it is ginned and seeds and linters are sold to other manufacturers

The fibers are baled into a gin bale and brought to the cotton textile mill where 36 inch wide unbleached broadcloth is manufactured

If something should happen to the cotton market which is unlikely in view of the fact that the war has found many new uses for it, the machinery in the mill can be easily converted for weaving rayon or wool

WAREHOUSE:

The warehouse is square and cotton is loaded and unloaded in the middle • this is the most efficient shape to shorten distances next to a circular shape

Since trucks arrive at a central point the warehouse must be on stilts—service drive underneath • this was good also from the point of view of keeping cotton dry and well ventilated

It meant no great difficulties in handling—conveyors easily took care of the situation

FACTORY:

One main floor for the production line because of simplification in handling materials from one group of machines to another—floor construction less expensive considering weight of machines

Machines in groups for ease of supervision

Production line continuous—warehouse used for raw and finished product

Raw material

Finished product

Floor space was kept as free as possible to allow for greater flexibility • each column in factory loses 45 sq. ft. of floor space by making operations more difficult and decreasing flexibility
100 foot span was used because machines fitted well into that module • the drawing frames are also that wide

Expansion is not very desirable but it could be done in three directions—it would be better because of the cost of

the machinery to expand by increasing number of shifts and make storage space larger only

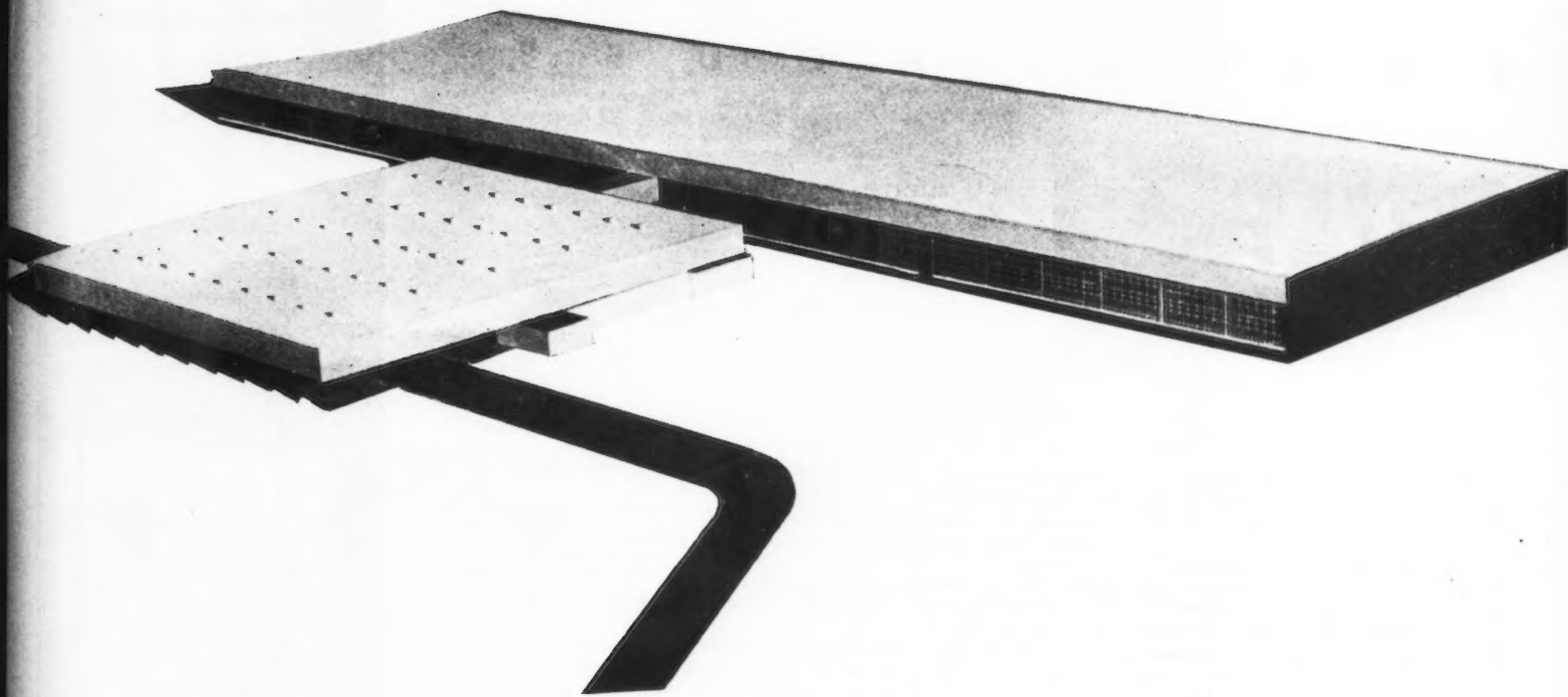
Lighting: since factory is used 12 hours a day some artificial light is necessary • it is more expensive to use fluorescent lighting on and off—say twice a day—than to keep it burning constantly • fluorescent light is more easily adjusted than daylight • if daylight was used sawtooth windows would be needed—this makes air-conditioning more difficult so—fluorescent light is used throughout the factory with windows on two long sides for psychological effect on workers

Sprinkler systems in factory and warehouse for reduction of fire hazard

Electric power used from dams in Sierras—inexpensive

Heated with natural gas

Air-conditioning and humidity control necessary



S M A L L H O U S E



CLIENTS:

Mr. and Mrs. Richard Haines

ARCHITECT:

Thornton M. Abell

o About a year ago, an old estate in Santa Monica Canyon was divided into lots, and on one of them was a small bath house providing facilities for men and women guests.

The lot was purchased and the client, Richard Haines, an artist turned war worker, began the consultations which resulted in the development of a small house. One section of the brick bath house became a bath-dressing room; the other was expanded into a kitchen. Bricks from the original installation were salvaged for the fireplace and terraces. Actually the addition was one large room—living space, one end of which was screened with storage units to be used as studio and sleeping space, divided by removable wall sections. This area was designed to include a practical working artist's bench.

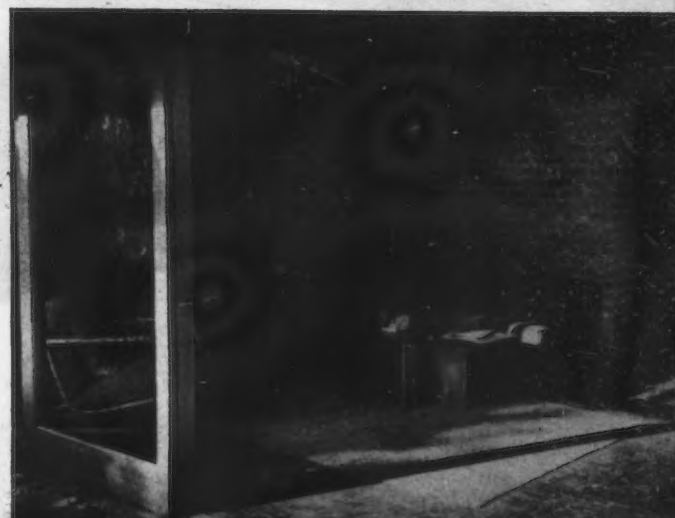
The construction was made as simple as possible—concrete slab with asphalt tile. Wood posts, supporting a single roof plane of exposed rafters sloping with the hill. Nearly all walls are of fixed glass with some sliding units; the remainder is redwood siding. Eventually a car shelter is to be built at the top of the hill at street level.

The cooperative clients not only cleaned bricks, built terraces, and painted windows but, more important, had an informal pattern of living and knew it. As a result, the useless brick bath house was metamorphosed into a satisfactory and workable living unit.





Photographs by Phil Fahs



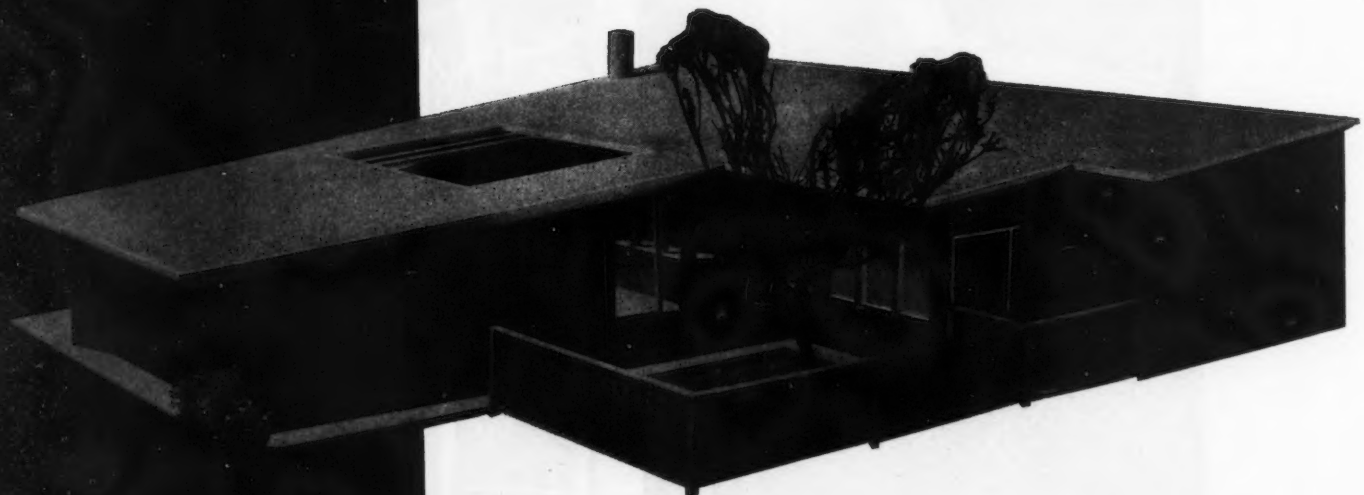
case study house

2

This is additional material on Case Study House No. 2 by Sumner Spaulding, F.A.I.A. It is a part of that continuing program announced by the magazine in which nationally known architects will develop and design thirteen houses to be built on already acquired property as soon as restrictions are lifted. We present here photographs of a model, and sketches from the office of Mr. Spaulding to show the interior arrangements of House No. 2. What is shown will not necessarily represent the final details of the proposed design, and from time to time the magazine will publish added material having to do with the extension of ideas or new details that might seem desirable to the responsible architects.

This house of approximately 2,000 square feet for a family of four will provide for generous informal modern living. Since the house is to be servantless, the design assures easy, low cost maintenance.

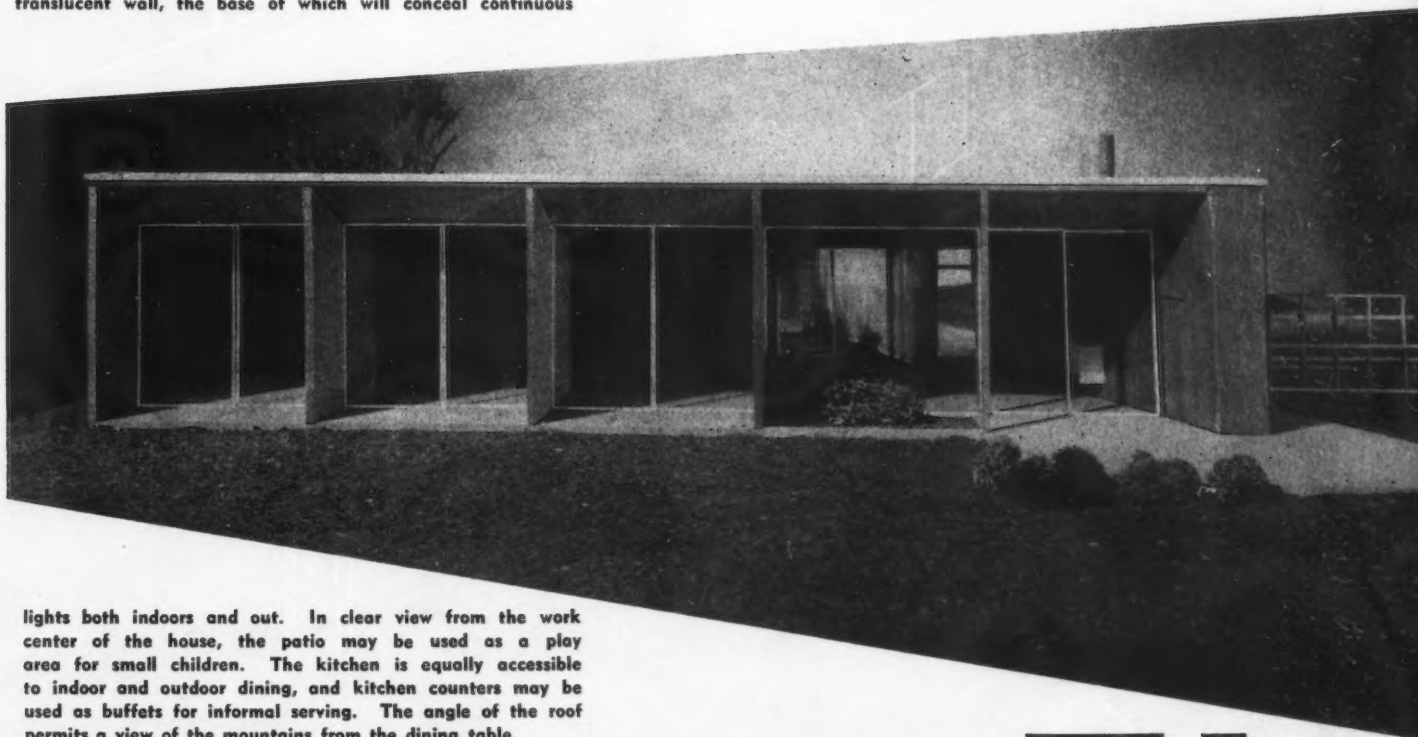
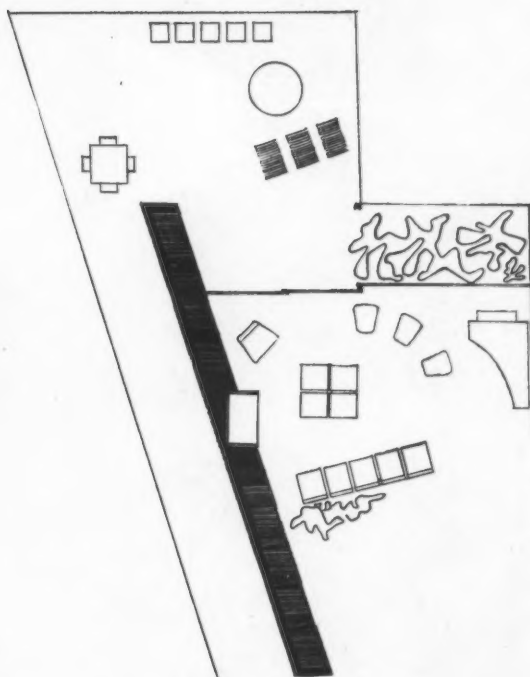
Wall Finishes: plywood, natural colors waxed. Ceilings: acoustical plaster. Floors: corite, related in color to the wood. The folding partitions in the kitchen and laundry will be fabricated of luminite screen cloth, a plastic.



REFER TO APRIL ISSUE FOR PLAN, PLOT PLAN, AND ELEVATIONS
MODEL BY EDDINGTON STUDIOS • PHOTOGRAPHS BY THOMAS YEE

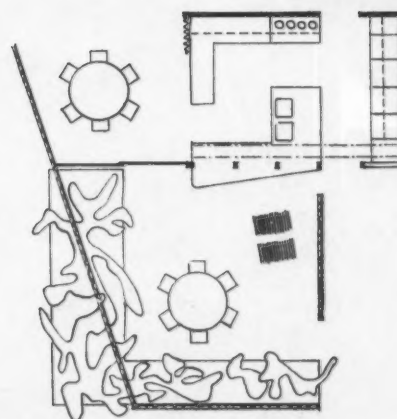
1 The walls and the ceiling of the living area both open to the view which at the property line develops into virgin land backed by snow clad mountains. The floor material carries out through the sheltered terrace and planting area, that terminates in a large terrace which is actual living space. The fireplace wall affords storage for coats, athletic equipment, games, card tables, books, magazines, records, radio-phonograph, recording machine, television, fireplace equipment, etc., and beyond the glass line, firewood, and outdoor furniture. The planting space will have indirect lighting which will be the basic light source for the room. General illumination will be from louvred flush ceiling fixtures with bands for specific effects and use.

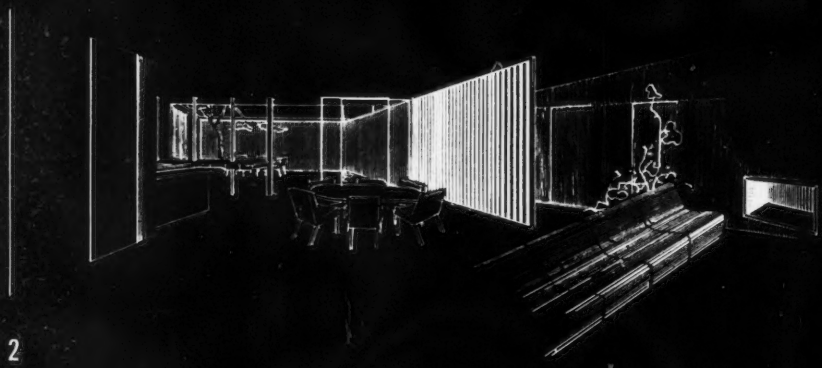
2 The continuous floor slab and the use of sliding glass walls extend the dining area into the patio which is enclosed by a corrugated glass screen that affords privacy and wind protection. There is generous space for planting along the translucent wall, the base of which will conceal continuous



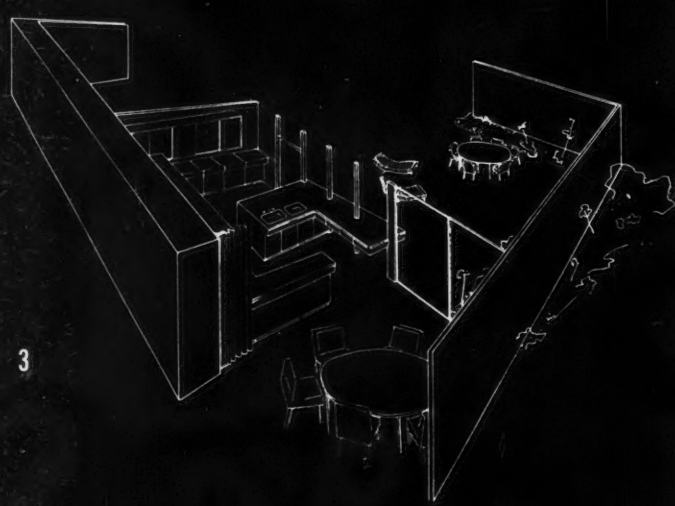
lights both indoors and out. In clear view from the work center of the house, the patio may be used as a play area for small children. The kitchen is equally accessible to indoor and outdoor dining, and kitchen counters may be used as buffets for informal serving. The angle of the roof permits a view of the mountains from the dining table.

3 The work area of the house assumes its proper importance by inclusion as part of the living area. On those rare occasions when privacy is demanded, the two may be separated by drawing the folding screen. The wall to the patio is of glass, with storage units to counter height. A suspended case for the storage of everyday dining equipment slides the full length of the window wall. It may be placed near the sink during dishwashing and near the dining table while the table is being prepared. The work wall at the back houses all laundry equipment below a continuous counter which is divided into sections to be lifted when individual units are in use. The equipment includes washing machine, laundry trays, clothes drier, ironer, ironing board, and sewing machine. The counter affords an ample working space for each of these. A folding wall may be used to conceal unfinished projects.

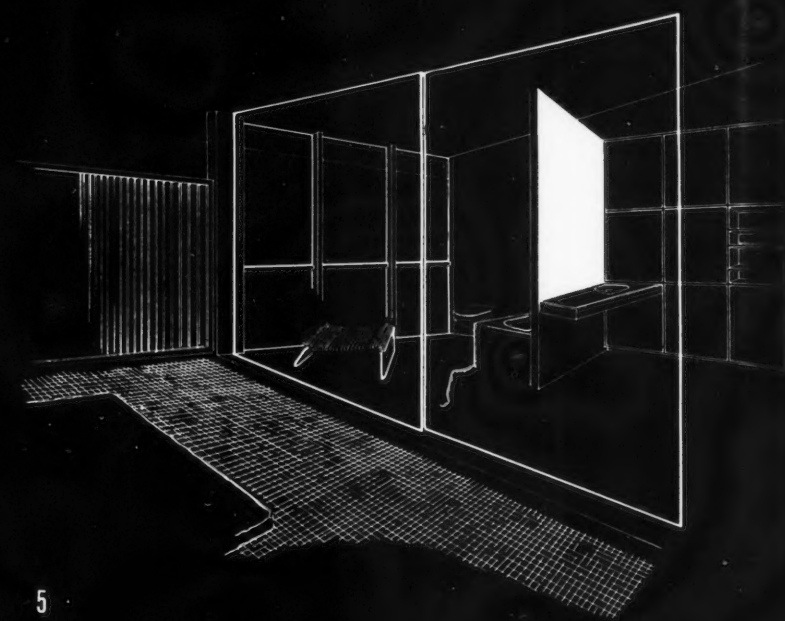




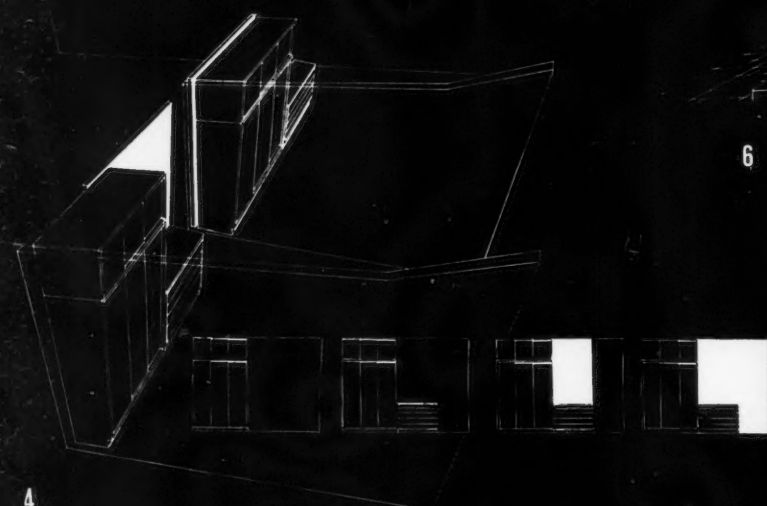
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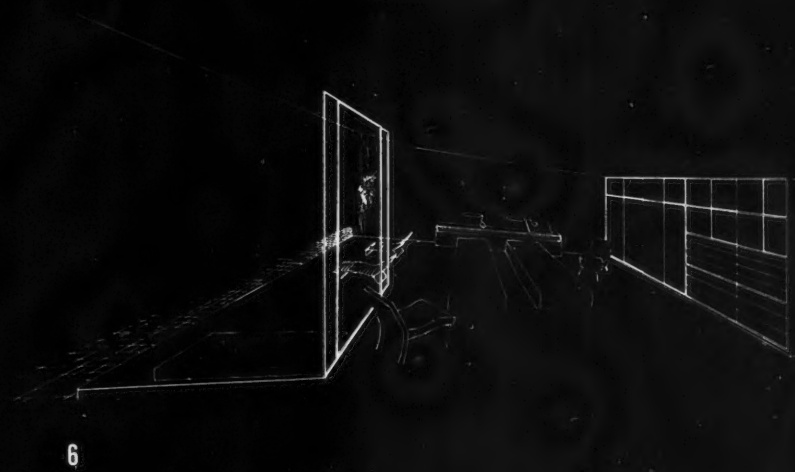
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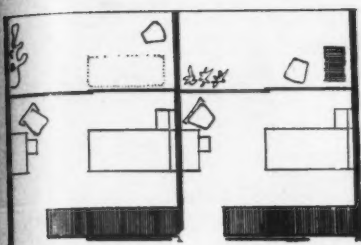
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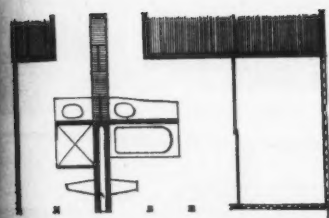
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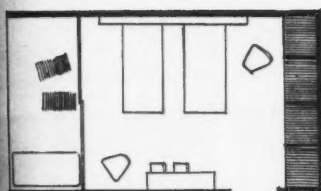




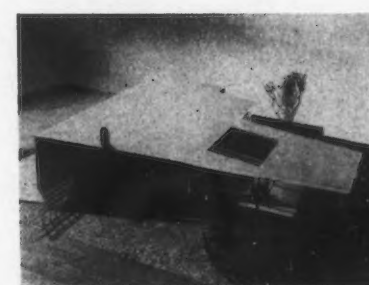
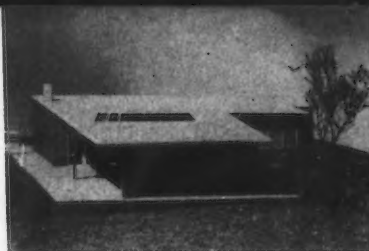
4 The small bedrooms might if necessary be one large room or a study and a bedroom. Each of these rooms has its own private terrace for sleeping outside and general use. The inside wall is made up of two units, a cabinet for clothes with storage space above, and a chest of drawers. The chest is low and movable. Instead of the usual door there is a floor to ceiling sliding panel with the side to the room mirrored. Because of the built-in equipment and sliding panels the floor space of the sleeping rooms is fluid and ample.



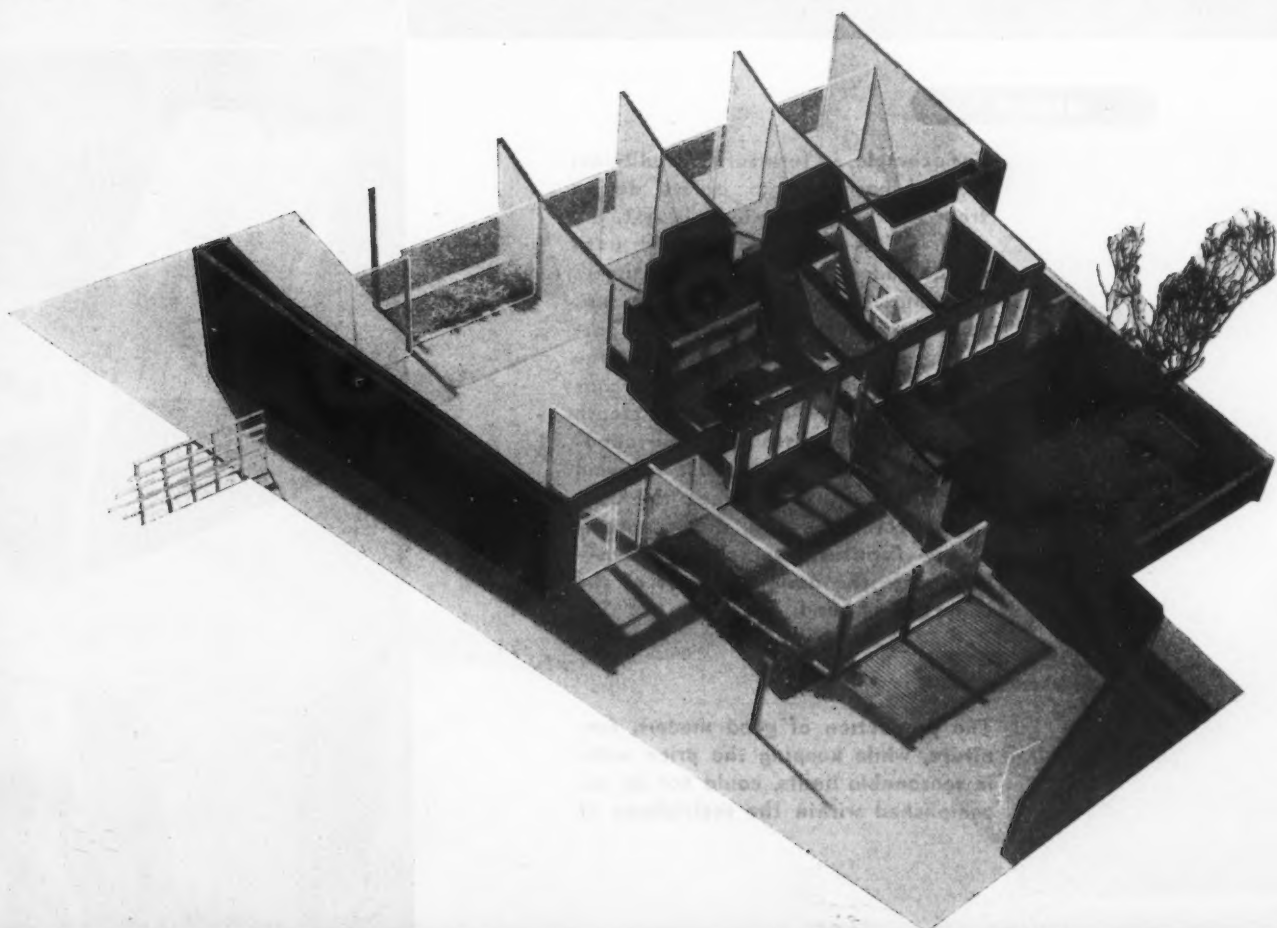
5 The protected sun-bathing area off the bathroom permits a full length sliding glass wall which integrates the two, and makes a spacious sun room of the bath. The sunning area is protected with a translucent corrugated glass wall, and is paved with the same material as the bathroom floor. A mirrored wall below ceiling height separates the utilities and allows the use of several of the appointments simultaneously, maintaining basic privacy for each. The case perpendicular to these appointments has abundant storage space for bathroom equipment such as towels, linens, soap, etc., accessible from both bathrooms as well as individual sections for private use in each bathroom. The core for the bathrooms is such that it could be entirely prefabricated, installed and serviced as a single unit.



6 The large bedroom has an entire wall of sliding glass panels which open to a private terrace. The wall opposite provides abundant hanging space which is in two sections for the convenience of two occupants. The chests are also fabricated as part of this wall and are equipped to accommodate all of the appointments of dressing. Above this entire space is dead storage for personal items as well as room equipment. The room does not demand a specific arrangement of the few movable pieces of furniture which consist of two beds, several comfortable chairs, and a desk.



MODEL BY EDDINGTON STUDIOS
PHOTOGRAPHS BY THOMAS YEE



"equipment for living"

A new standard of living in which millions of Americans demand amenities heretofore reserved for the few calls for a new and unified approach in design, production, and merchandising. H. G. Knoll

Associates is among the first of the organizations in the field to develop and carry through this point of view from the raw product to the consumer's living room.

While the result of such planning and the planning itself may be called revolutionary in this field, it seems to have come about without too much bloodshed. The established policy of the organization succeeds primarily because it carefully selects the best existing facilities and uses them with a new sense of direction.

design

For example, in furniture a traditional method has been to isolate design from the house in which it is to be used. This procedure worked until people's ideas about houses changed. Contemporary houses refused to conform to conventional furniture patterns. Knoll Associates developed the idea of using the most talented contemporary house designers to create furniture appropriate to new surroundings. An attempt was made to avoid the tail that usually wags the dog. Contemporary house and contemporary furniture worked together—both were the design product of the same skilled hand.

production

The production of good modern furniture, while keeping the price within reasonable limits, could not be accomplished within the restrictions of



tradition-bound thinking or methods. Standardization, simplified construction in great quantities plus a careful choice of producing units—each skilled in contemporary technics and materials—were the ingredients of the production program. Design directly for the machine instead of the human hand and carefully studied economies at the factory made a wide, quality market possible.

merchandising

To complete the cycle to the consumer, there remained the problem of distribution. Again conventional thinking had to be discarded. It was found best to start, not stop, with the choice of effective outlets. A line of related products so fresh in design calls for special display and informed selling. Knoll Associates frequently design their own store displays and work closely with individual sales people in order that the customer can discuss his needs and make a knowledgeable selection free from the usual buying pressure.

planning unit

The Planning Unit of the organization is the force which integrates all the various related activities. The Manufacturing Unit depends on the



SIDE CHAIR, ABEL SORENSON, DESIGNER
CANVAS TWO-SEATER AND TABLE DESIGNED BY JENS RISOM

UPHOLSTERED CHAIRS AND ROCKERS DESIGNED BY RALPH RAPSON

OPPOSITE PAGE: H. G. KNOLL OFFICES AND PLANNING UNIT • CANVAS CHAIR UPHOLSTERED ARM CHAIR, LEATHER WEBBED CHAIR, AND DESK DESIGNED BY JENS RISOM



Planning Unit for continuous structural material and method improvement. Conversely, the planning Unit has the opportunity to study first-hand production problems and methods, lay-out problems, labor and management problems, cost and pricing problems.

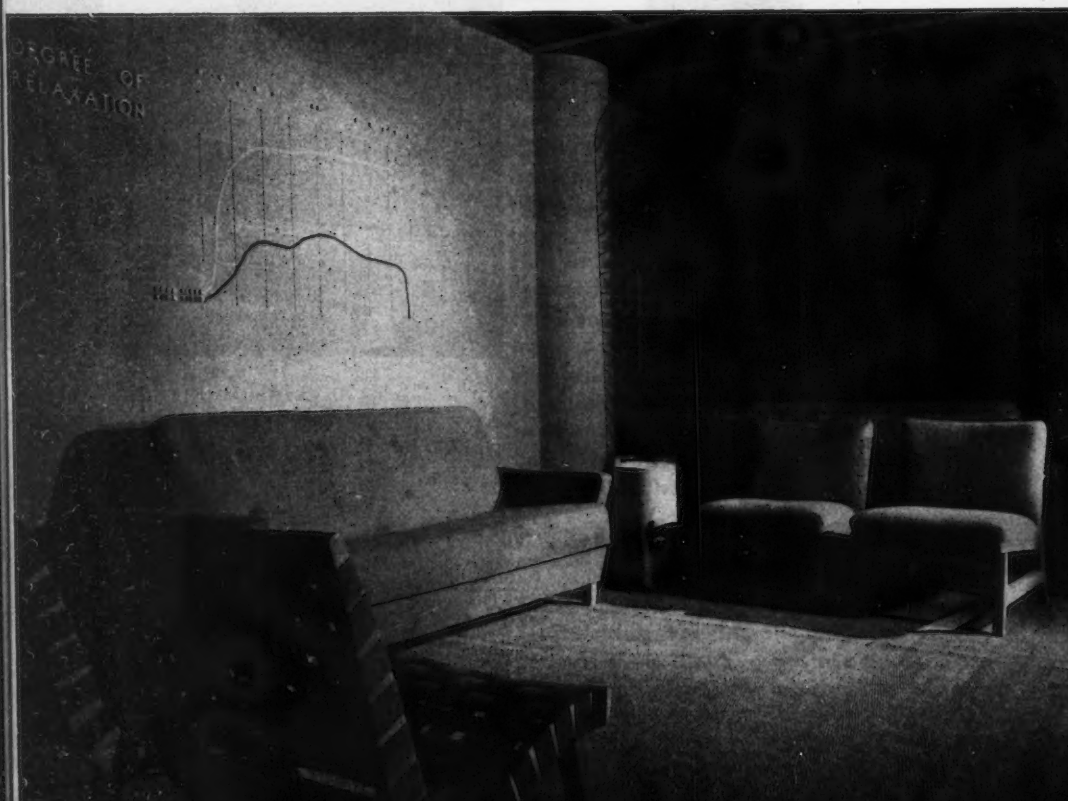
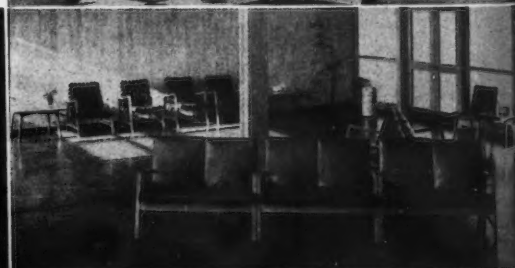
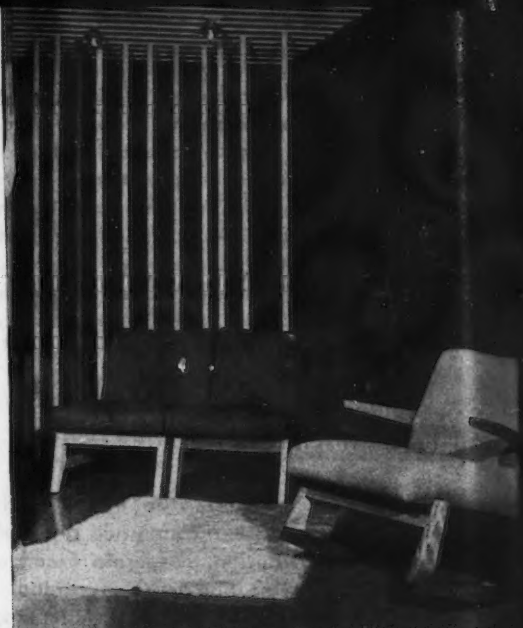
The task of servicing the retailer for the customer's sake is shared by the Merchandising Unit and the Planning Unit. In developing sound sales policies for products and contemporary furniture it is necessary to provide educational material. In the creation of sales aids (displays, advertisements, floor plans, lay-outs for stores), the Planning Unit provides the tools with which the Merchandising Unit achieves its objective—to place well designed "Equipment for Living" within the reach of a large consumer market.

Assumption of this responsibility—to carry a product from its conception in the designer's mind through the channels of manufacture and retail distribution to the educated, informed acceptance of the consumer, is the end purpose of this kind of organizational thinking which would seem to be a new and valid approach to the complicated problems of design, manufacture, and distribution of living equipment.



UPPER RIGHT: CURRENT DISPLAY, BLOOMINGDALE'S, NEW YORK
LOWER RIGHT: ATC WAITING ROOM; LOUNGE, CALVERT HOUSING PROJECT
LOWER LEFT: "SPRING AIR"—DISPLAY, CHICAGO

PHOTOGRAPHS BY ROY STEVENS, LARRY GORDON, RODNEY McKAY MORGAN, HEDRICH-BLESSING STUDIO



ADDITIONAL GENERAL SPECIFICATIONS FOR CASE STUDY HOUSES ONE AND TWO

Following are additional general specifications for Case Study Houses Numbers One and Two of the group of Case Study Houses the magazine Arts and Architecture will build as soon as possible after the lifting of current restrictions. Additional specifications for various Case Study Houses will be published from month to month as new products, materials, appliances, furnishings and accessories are chosen on a merit basis.

CASE STUDY HOUSE NO. 1

kitchen ventilating fans

Ilg Ventilating Fans, produced by the Ilg Electric Ventilating Company, Chicago: Cooking in the average kitchen produces about 400 pounds of greasy grime annually, making it advisable to have a kitchen ventilating fan which will remove cooking odors, grime and heat at their source and exhaust them out-of-doors; Ilg fans were chosen because of their engineering and top quality; cost offset by savings in decorating; eliminates film on walls, woodwork and upholstery.

garden hose coupling

Garden Hose Coupling, produced by the E. B. Wiggins Oil Tool Company, Inc., Los Angeles, California: Connects or disconnects in seconds; only two moving parts; made of durable light-weight aluminum; provides tight water connection.

refrigerator

Servel Gas Refrigerator, produced by Servel, Inc., Evansville, Ind.: Specified because it has no moving parts, thus insuring permanent silence, low maintenance cost and long life; low operating cost and constant temperature due to a continuous refrigeration cycle; good functional design is incorporated with streamlined modern appearance which will harmonize with contemporary kitchens.

*fireplace units

Bennett-Ireland "Fresh-Aire" Units, produced by Bennett-Ireland, Norwich, New York: Draw fresh air from outside directly into rear of fireplace, thus avoiding dissipation of oxygen within the room; is equipped with scientific engineered dampers, preventing smoke regurgitation; cost is approximately the same as for recirculating types; reduces fuel consumption.

gas boiler

General Electric Gas Boiler, C. G. Hokanson Company, Los Angeles: Heat transfer surfaces and burners of best grade cast iron; burner orifices selected to suit gas specifications; thermo-electric ignition; thermostatic safety pilot; ample capacity; rugged construction.

spot room cooler

General Electric Air Conditioning Spot Room Cooler: Cools, dehumidifies, filters, circulates air for summer air conditioning, finger tip control.

automatic washer

General Electric Automatic Washer: Simple to operate; insert clothes and soap, push switch, nothing to do until ironing time; good washing action; good drying action.

automatic flat plate ironer

General Electric Flat Plate Ironer: Heat, pressure and large ironing area; gives superior ironing job; 400 pounds pressure with electric automatic heat control.

automatic toaster

General Electric Automatic Toaster: Thermostat timer is completely silent; cool textolite handles; smooth textolite base; easy to clean.

whip mixer

General Electric Triple Whip Mixer: Exclusive double-depth three beater construction; white baked enamel; black textolite handle; high torque; permanently oiled motor.

waffle iron

General Electric Automatic Waffle Iron: Textolite knob operates variable heat control; chrome plated; old ivory textolite handles; signal light heat indicator.

coffee maker

General Electric Coffee Maker: Lower pyrex bowl is cup marked for accurate measurement; new clamp-on lid; porcelain drainer; easy to clean; patented brew compensator; automatic operation two-heat stove; pilot light; thermostatic control.

radio and television

General Electric Radio: Automatic record changer with frequency modulation; three built-in Beam-a-Scopes; dual cascade limiters; 12-tubes; television.

electric blanket

General Electric Electric Blanket: 72x86" blanket; heating surface 54x74"; weight 5¾ pounds; night table thermostatic control; easy to launder.

clocks

General Electric Electric Clocks: Self-starting; accurate; dependable; attractive design.

vacuum cleaner

General Electric All-Purpose Vacuum Cleaner: ½ HP 600-watt motor; filter; toe-tip control; large telescope bag; eight attachments.

CASE STUDY HOUSE NO. 2

kitchen range

Roper Gas Range, produced by the George D. Roper Corporation, Rockford, Illinois: Model 4-3804, a full-sized 40-inch gas range with large baking oven, roll broiler, giant store-all, staggered top, four top burners; "insta-flame" top lighters; super-speed oven burner; combination oven control and valve; heavy oven and broiler installation; functional design blending well with modern theme.

kitchen ventilating fans

Ilg Ventilating Fans, produced by the Ilg Electric Ventilating Company, Chicago: Cooking in the average kitchen produces about 400 pounds of grease grime annually, making it advisable to have a kitchen ventilating fan which will remove cooking odors, grime and heat at their source and exhaust them out-of-doors; Ilg fans were chosen because of their engineering and top quality; cost offset by savings in decorating; eliminates film on walls, woodwork and upholstery.

garden hose coupling

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refrigerator

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radio and electronic equipment

Complete Phon-o-cord installation and equipment, produced by the Packard Bell Company, Los Angeles: Combines a precision radio, FM, automatic phonograph, and home record-maker; company engineers will work with architect to achieve complete and scientific installation; Packard Bell was chosen because of excellence of equipment and good engineering background.

washer

Blackstone Automatic Washer, produced by the Blackstone Corporation, Jamestown, N. Y.: Washes, blues, rinses, damp-dries all automatically; hands never touch water at all; very few gadgets; quiet and vibrationless; agitator principle; spin-dries; square design permits it to be built-in modern kitchens the same as stove or refrigerator; safe and convenient.

*heating

Payne Sentry Forced Air Unit, produced by Payne Furnace Company, Beverly Hills, California: Designed primarily for basement-less installations, this unit provides winter air conditioning and cooling summer ventilation adapted to modern living. The Payne Sentry (FAU) is gas-fired and built of materials chosen to obtain the best heating results with this fuel. Only standard controls of national manufacture and use are employed in Payne Furnaces so that service or replacement is greatly simplified. Payne Sentry (FAU) is A.G.A. approved, 80,000 B.T.U. input, 26 inches long, 24 inches wide, and 76 inches high.

insulation

Kimsul, produced by the Kimberly-Clark Corporation, Neenah, Wisconsin: Low cost blanket insulation which is quickly and easily installed; one of the best known heat stoppers; "k" factor is 0.27; is only many-layer insulation; density does not vary, thus eliminating heat leaks through unprotected spots; can't shift or settle; rows of stitching hold blanket shape and prevent sagging; last life of structure.

cement apron

Calaveras White Cement, produced by the Calaveras Cement Company, San Francisco; will be used for base of house; the only white cement produced in the West; a true portland cement of the highest quality.

*Corrections

new developments

HOTPOINT COMPLETE HOME LAUNDRY

Automatic washing machines and electric tumbler dryers have been announced as post-war additions to the home laundry line of Edison General Electric (Hotpoint) Appliance Company, noting that in the past the washing machine has been the only piece of home laundry equipment sold to almost 90 per cent of the people doing home laundering, and that most of the drudgery associated with home laundering of clothes was due to "hanging out on lines after carrying up basement stairs, with subsequent hours spent in hand ironing."

Figures to show that less than 15 per cent of homes own an ironing machine, while not more than one per cent use a clothes dryer, while 65 per cent of

HOLLYWOOD JUNIOR
COMBINATION
SCREEN and METAL SASH DOOR
★
The "WEATHER-WISE"
DOOR!!

**A VENTILATING SCREEN DOOR
A SASH DOOR
A PERMANENT OUTSIDE DOOR
ALL 3 IN 1!**

Discriminating home owners and architects have chosen Hollywood Junior as the TRIPLE DOOR VALUE in the COMBINATION SCREEN and METAL SASH DOOR field! A sturdy dependable door, constructed of quality materials, HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have outmoded old-fashioned screen doors and other doors of its type entirely!

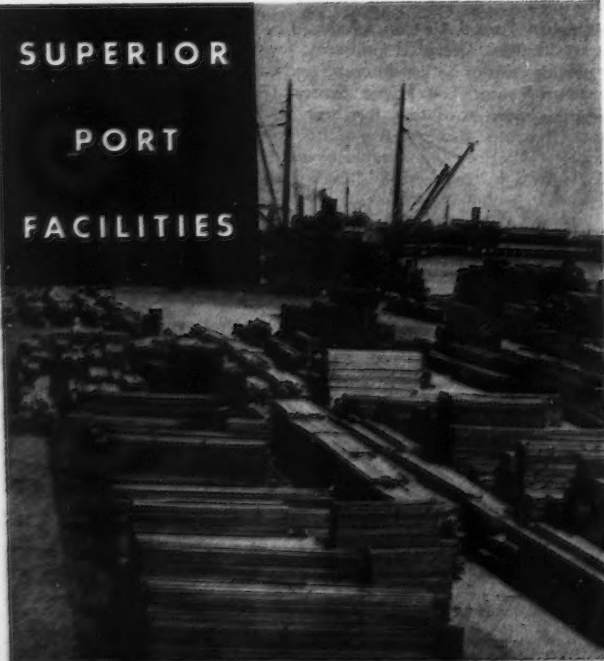
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the nation's wired homes own washers. The economy, convenience and health value of home laundry equipment makes it most wanted of all types for post-war. More than 4,300,000 families place a washer number one among their post-war wants in 1944 War Production Board survey. A W.P.B. poll reported that an estimated 2,800,000 families had tried unsuccessfully to buy a machine during the year previous to April 1944.

Ninety-six out of every 100 families do some laundry at home, while 55 wash all of the family's wearing apparel and household linens. Less than 15 of each hundred families own an ironing machine, and not one per cent own a clothes dryer. These figures indicate that most women have not had a chance to know what work-saving laundry equipment can do for them. The future of the home laundry appliance business rests in planning for complete equipment that will give women a light, comfortable work center, where work can be done pleasantly and quickly. When post-war appliance stores offer attractive home laundry appliance ensembles, they will create a market for ironers, dryers, and metal cabinets, as well as increase their sales of washers.

The modern home laundry will require a plentiful supply of hot water. In the past, the lack of a good water heater caused many to send out laundry. Post war home laundry dealers will sell water heaters as part of the equipment. Selling equipment with the theme—"laundry at home is easy and economical with good equipment"—dealers will find sales easier to make. The average wash-day has been ten hours of hard work, the new wash-day should take two hours for two washers full of clothes, with an additional two hours in the tumbler dryer.

The question of where a laundry should be located is being decided now in many homes. The "out-of-basement" laundry, next to, or in the kitchen is advocated by many home planning authorities. Women dislike washing in dark, damp basements, and prefer better lighted and ventilated space in or near the kitchen. The new automatic washers, as well as modern conventional machines could be installed in kitchens without detracting from appearance if the equipment were installed to fit a plan.

ELEVATORS AND DUMB WAITERS

An easy-to-read, 24-page booklet, "Sedgwick Standard Specifications For Elevators and Dumb Waiters" will assist the architect and engineer in the specification-writing phase of his work. This booklet containing standard electric and hand power elevator and dumb waiter specifications is designed to facilitate the writing of specifications and to serve as an indication of the extent of the Sedgwick line of elevators and dumb waiters. Sedgwick Machine Works.

SAN FRANCISCO HOME PLANNING LECTURES

Free guidance of experts in all phases of postwar home planning will be available to thousands who attend the San Francisco Home Planning Institute from now to June 14.

"There is no substitute for time and study in home planning and ownership," declared Chester R. MacPhee, chairman of the Institute's board of directors, in announcing the series of free lectures. "This non-profit community program for planning postwar homes and remodeling is an opportunity of a lifetime. People attending the Institute will learn of all the new home features so that after the war they will be able to build, or remodel, more beautiful, more efficient and more economical homes."

Conducted by the Department of Adult Education of the San Francisco Public Schools, the Home Planning Institute will be held in four conveniently located high schools. Ten weekly lectures, 7:30 to 9:30 p.m., began April 9, will be given Mondays at Aptos Junior High School, Upland Avenue, and Aptos Avenue; Tuesdays at Galileo High School, Van Ness Avenue and Francisco Street; Wednesdays at Mission High School, 18th Street, between Dolores and Church Streets; and Thursdays, Polytechnic High School, Frederick Street between Arguello Boulevard and Willard Street.

Outstanding authorities and specialists in twenty allied home planning fields will be featured lecturers on the Institute programs. Each weekly two-hour lecture will present two outstanding authorities.

The Board of Directors include Chester R. MacPhee, chairman; Raymond D. Smith, vice chairman; R. W. Hurff, secretary; L. C. Griffiths, treasurer; A. E. Archibald, Francis W. Brown, Frank F. DeLisle, Phillips S. Davies, E. F. Seagrave, Fred Langhorst, W. P. Laufenberg, R. F. Moretti, G. Y. Morton, J. Frank O'Malley, F. L. Newton, Ralph N. Pollack, Ellis Stoneson, George Tenney and C. Deming Tilton. Maurice Sands has been named program director of the Institute.

At the conclusion of the lectures, the Institute will present each registrant with a printed file of the subject matter covered in the series.

PAYNE JOINS DRESSER INDUSTRIES

Change of name of the 30-year-old Payne Furnace & Supply Co., Inc., of this city, to the Payne Furnace Company, has been announced in connection with the recent acquisition of assets by Dresser Industries, Inc., according to a joint statement issued by H. N. Mallon, president of Dresser and E. L. Payne, president of the Payne Company. Transfer of the Company's assets, business and good will was approved by Payne stockholders, Dresser directors having previously agreed to the transaction.

"Payneheat" will operate as a separate unit of the Dresser Industries, it was stated, continuing to manufacture the well-known, long-established Payne models; and no changes in management or general policies are anticipated. It was also revealed that for the past three years, Payne has concentrated on essential war production, but that when men and materials become available, the Company plans to expand its line of products and services. These include gravity warm air systems, forced warm air units for winter air-conditioning and summer ventilation, gas floor and duplex furnaces, gas vent pipe and other accessories. Payne furnaces operate on natural, manufactured and liquefied petroleum gases, and are used for both commercial and domestic heating.

The merger with the Dresser Industries will enable Payne to amplify its facilities and resources and expedite the exchange of technical and research information.



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More emphasis will have to be placed on kitchen ventilation to meet the demands of tomorrow's home owners. According to a recent unbiased national survey, 96% (nearly all) of the women interviewed considered ventilators a "must" in their post-war kitchens. And little wonder! Scientists have shown that more than a pound of grease and steam are given off from each day's cooking in the average home. Without proper ventilation, the same air currents which spread appetizing food aromas throughout the house also distribute this "greasy grime" to other rooms, leaving a greasy film on walls, furnishings, clothing. Find out how you can eliminate cooking odors—laden with a "greasy grime"—at their source with an ILG Kitchen Ventilator. Send coupon or phone nearby Branch Office (consult classified directory).



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MUSIC IN THE CINEMA

continued from page 18

who sing authentic harmonizations in Welsh. Tudor Williams, the technical expert for the picture, aided the arranger by demonstrating with other Welsh singers the native manner of improvised harmonization. It will be remembered that Williams also supervised the music in *How Green was my Valley*, which consisted almost entirely of Welsh hymns. Some of the most ancient and beautiful folk melodies of Wales are preserved in these hymns, for at the time of the Methodist revival, secular music was frowned upon and some of the slow folk tunes were saved from oblivion only because they were incorporated into the church service.

Greer Garson, as an Irish maid, and Gregory Peck a steel magnate's son, are the protagonists of *The Valley of Decision*, a mature and moving portrayal of personal jealousy and social conflict in Pittsburgh at the end of the last century. So many of the characters are emigrants from the Emerald Isle that a background of Irish folk music is a foregone conclusion. The scene which marks the beginning of the finely delineated romance between the two is that in which the heroine sings the famous Irish ballad, *Molly Baun*, and Peck replies with another, *Young Rory O'More*, while they view the smoking mills of Pittsburgh from a hill overlooking the city. *Molly Baun* is associated with Miss Garson throughout the film, while an Irish jig tune known to us as *Pop! Goes the Weasel* is identified with her lover.

Molly Baun (*Shooting of his Dear*) was popular in Ireland at the time of the immigration into this country from the midland and southern counties of Erin. Still, it must have been known in America much earlier, for Cecil Sharp recorded many versions of it in the Southern Appalachians, whose present-day residents came from the British Isles in the 18th century. It tells the tale of a lovely Irish girl who went walking one evening and was forced to hide in a bower because of a hailstorm. Her young lover, out hunting, mistook her for a faun, and shot her dead. Beside himself with grief, he was forced to stand trial for the deed, but the ghost of Molly appeared in time to clear him of all guilt. The moral of the tale is: "Beware of late hunting out after set sun; For fear it will

continued on page 44

HARWELL HAMILTON HARRIS HOUSE

For Sale

Natural redwood and glass are employed in the world-famous Harris manner, in this house, now 3 years old, a model of which is on exhibit in the Museum of Modern Art, New York, as a notable example of modern architecture. Furniture designed by the architect and Kem Weber, and especially executed by the finest cabinet makers, will be sold with the house.

The 39'x18' livingroom has two walls that are glass from floor to ceiling, affording a clear view for 20 miles . . . the San Fernando Valley, Elysian and Griffith parks, Los Feliz Hills, Hollywood and Beverly Hills, with the Pacific Ocean as a backdrop. In this room are 3 built-in divans, built-in radio, phonograph, record storage cases, game and paraphernalia closets, extensive book shelves, wood-box, etc. A dramatically massive, gas-ignited natural log fireplace occupies one side of the room. Colotex ceilings throughout afford excellent acoustical properties.

The 2 bedrooms are equipped with built-in beds, wardrobes, dressers and desks. There are 2 baths, a library section and a special wing for dining. The large, pleasant kitchen has ample working space, a larder-cooler, lavish mahogany drain boards, generous built-in china closets, pantry and storage space. There is a built-in laundry section, 2 large water heaters and a modern heating system that functions effectively in every room. Lighting is by full-ceiling Soffit lights and built-in indirect units. Electrical services, telephone, etc. underground.

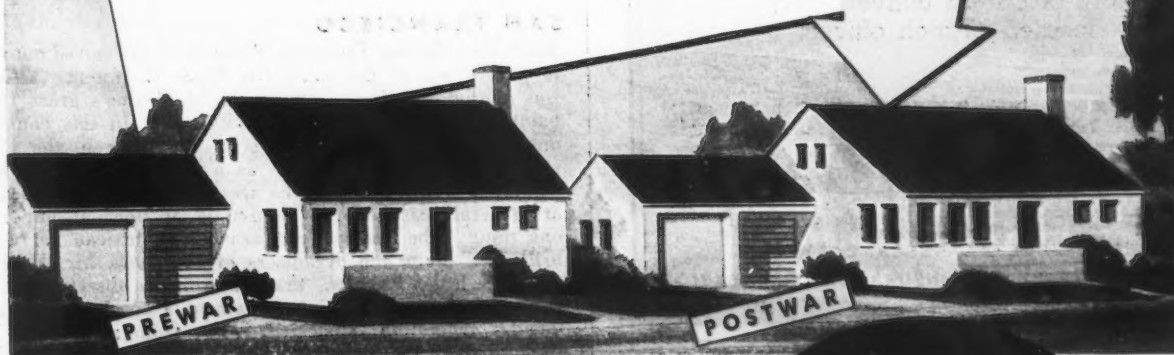
Three outside terraces, as an integral part of the house, provide for ready outdoor living. A large 2-car garage, also a part of the house, has 3 locking storage compartments 6'x3'x12'. There is a fenced-in service yard and tool house. The entrance to the grounds includes an asphalt-surface park, adequate for handling a dozen or more cars, and badminton.

Property consists of about 4/5th of an acre atop Mt. Washington, at the dead end of a quiet lane. Utmost privacy and quiet assured, yet only 4 1/2 miles from downtown Los Angeles. Grounds are extensively landscaped, planted to achieve a nature effect, wired for complete illumination at night.

This architectural jewel is eminently suitable for musician, composer, painter, writer or persons of similar tastes and requirements. Owner will sell it complete with all furniture, drapes, floor coverings, divan cushions, special lamps, specially designed chairs, diningroom suite, game tables, etc., excepting personal effects, grand piano, refrigerator, Dachshund and Siamese cat. No sightseers or agents, please. Owner will show by appointment only. Please telephone owner, C. J. Birtcher, Los Angeles, Capitol 1-8935, at dinner hour.

THERE'S GOING TO BE
A BIG DIFFERENCE

Inside



We aren't qualified to predict how or how much different postwar homes will look from prewar homes—on the outside. But judging from every current indication, there's going to be a big difference—on the inside. Something new is going to be added.

According to the trend, a great many postwar homes are going to be built and sold with a lot of "built-in" features. Equipment and appliances, heretofore installed after the home was completed, are going to be provided as an integral part of the postwar home. *Most of these will be electrical.* Adequate wiring is the first important step in providing for these "built-in" electrical features. It is a factor that simply can't be overlooked.

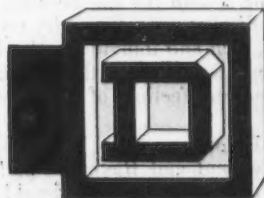
The Square D Multi-breaker is a basic ingredient of adequate wiring. It eliminates fuses completely—affords modern convenience and protection—makes it easy to add circuits as they are needed.

Discuss the Multi-breaker story with your electrical contractor. If you'd like to have your nearest Square D Field Engineer sit in with you, he's at your service.



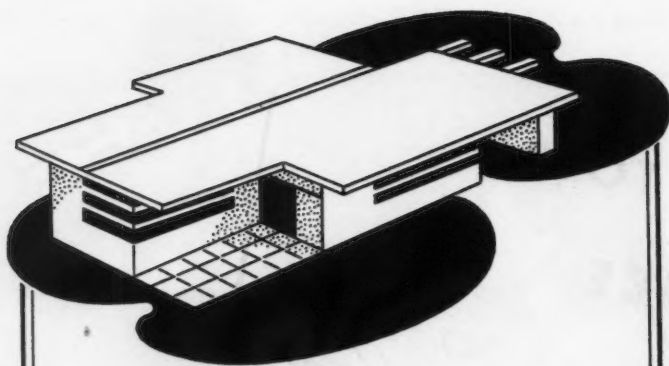
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MUSIC IN THE CINEMA

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happen as it happened to me, To kill your own true love in under a tree." The haunting melody is almost purely pentatonic.

Rory O'More is a comic love song by the Irish poet, Samuel Lover, set to the gig tune, *I'll follow you over the mountain*. It describes young Rory's successful courting of sweet Kathleen Bawn, and is therefore well chosen for its application to the plot of *Valley of Decision*. A great favorite in England and Ireland at the time of Queen Victoria's accession, it spread like wildfire through this country also, especially to the West with its many Irish immigrants.

—WALTER H. RUBSAMEN.

ART

continued from page 12

having "lost its way" than is every individual of this society. We have not asked more of art because we do not ask more of life. Sooner or later we shall discover that all of man's activity is bound up in a common purpose. Art is either a way of life or it is nothing. When we find out that most of the art which we sanction is dead wood we shall have taken an important step toward the countenance of work which has a vital function in the building of a better world. In such a time, only those artists will have reason to survive whose capacities exceed the narrow confines of specialization and whose vision and understanding reach toward an integrated whole.—GRACE CLEMENTS.

SAN FRANCISCO

Just before the San Francisco Museum of Art moved out temporarily to permit use of the space for Peace Conference activities there was a brief showing of the works of Mexico's great 19th century painter Jose Maria Velasco (1840-1912). In this country he was unknown until recent showings of his work in the Philadelphia and Brooklyn Museums and, as a matter of fact, it was only a short two years ago that he was rediscovered in Mexico. There are several reasons why Velasco is of unusual importance. For one thing "The postwar renaissance in Mexican art was of such brilliance," write the organizers of the show, Mr. Henry Clifford and Mrs. Isabel Roberts, "that the ordinary observer has often been dazzled into believing that movement a special creation of spontaneous generation. That such is far from actual fact is forcibly illustrated by the pictures included in this exhibition." The works of Velasco do impress with the advanced development of painting in the era preceeding the famous Mexican moderns. This does not imply that Velasco gave impetus to the thought and approach of the moderns but rather it is to say that he was a skillful, painter, straightforward in color, honest and untainted by the sentimentality of the period. Aside from his ability as a painter his greatness can also rest on the invaluable documentary character of his work which is a faithful study of his time and the country which he so obviously loved. His is a kind of realism which will never return but is to be admired very much nonetheless. It was this documentary value of the works that resulted in its becoming a National Monument by declaration of President Camacho.

Though serigraphy, or silk screen printing, as a medium of the fine arts is of comparatively recent origin there is a considerable body of artists now using the technique. Most seem to use the method as a means of reproducing the technical effects of other mediums, which, of course, is one way for an artist to reproduce his work. But that the technique can be an expression in itself is one of the outstanding characteristics of the work of Marion Cunningham whose recent show at the Palace of the Legion of Honor exhibits most of what she has done in this medium. Some of her best things show how much can be done with the medium when it is used as such. Particularly is this true in two works which, in reality, are the same basic composition, a view of the waterfront from Telegraph Hill looking east across the bay. One is of a sunrise—the picture is gay with colors of a new day. In the second the sun becomes the moon and the color scheme and handling suggest the quiet mystery of a night just begun. Color is good, rich and individual. Her best works are strong in composition, often simplified in the direction of the abstract yet there is a pronounced feeling of the poetic in all she does.

Madge Knight, another San Francisco artist has been showing her recent gouaches at the Raymond and Raymond galleries. She is an abstractionist or non-objective painter of considerable skill and imagination. A former resident of Britain, her work stems from the London Group. One of the nice things about her paintings is the impression they give that the artist had a lot of fun doing them. It is not an obvious humor but a certain verve in the color, a certain

dash in the way the paint is put on and sometimes the titles have a kind of twinkle-in-the-eye character that makes you want to smile—such as one called *Things Tied With String*. But for all of this her work is not to be taken lightly. It is the kind of abstraction that has an ordered method behind it, a method that seeks to create something that will neither overpower nor disturb but will attain a harmony pleasant to contemplate and to live with. *Propellers, Blue Stones, Bone and Grey Day* were some of the highlights in what was a very good show throughout.

The de Young Museum has been showing a large exhibit of oils by Eric Isenburger, another of the many fine artists driven out of Europe by the war. Isenburger has a most unusual technique the result of it giving the impression that the composition has been painted on velvet. In a large group of paintings the effect becomes monotonous and the tendency is to overlook the deeper qualities of the canvases. The man really has fine ability. He has a personal way of expressing his color harmonies in pastel tones and his compositions are ably contrived. Perhaps the one real failure of the show is in the framing of the pictures. Ordinarily, to discuss the framing of an exhibit implies an insult to the painter—i.e., that his work is less notable than his frames. But if the frames fail the paintings then framing should certainly be a subject for consideration. In this case the frames were of intricate type which tended to blur into the canvases, already of a velvety appearing surface. It might well be that simple framing would enhance Isenburger's work and make the inherent values more readily discernable.

One other exhibit demands attentions for its unusual excellence—the show of photographs by Ernest Knee at the Legion. The photographers who know what to do to get a technically good photograph are a "dime a dozen" but those who have a fine feeling for composition are "scarce as hen's teeth." Knee is one of the few who can really do things with a camera. Some of his best were *Grand Canyon, Monument Valley, Cristos, Galisteo, N. M., and San Juan, N. M.*, in which his placement of a small square facade of a church in his composition is indicative of a high degree of art.—SQUIRE KNOWLES.

CINEMA

continued from page 15

show them of our regular entertainment films. Although one prominent industry leader has said that we ought to show the Germans a *Grapes of Wrath*, I disagree. Their minds are not prepared to receive films which show ourselves to ourselves. They cannot understand the spirit and intent of self-criticism; they do not know how to evaluate a people which freely and openly admits its own shortcomings. This they take as a kind of sloppy native weakness, a sign of decadence. The producer referred to states that we would show them our strength by showing that we are strong enough to show them the truth. Germans, I am afraid, after twelve years of indoctrination, cannot tell the truth. Like the caveman in Plato's *Republic*, they are still watching the shadows in the cave and taking them for reality. It may take many years, even a generation, to lead them out of the cave.

In the meantime motion pictures—used with perspicacity and intelligence—can be the great instrument to do the leading.—ROBERT JOSEPH.

MUSIC

continued from page 17

Cello Quintet, and the *opus posthumous Sonatas in A major and B flat*.

In the playing of these final Schubert piano sonatas the divergent approach of the two pianists becomes definitive. As Schnabel plays them the music of these sonatas speaks with a voice of utter resignation, the purest lyricism, a soliloquy of passionate affection on the road to death. For Buhlig, however, this music is neither resigned nor lyric—a tempestuous outpouring of the will to live upon the threshold of death. Listeners may prefer to choose or may more wisely stay to listen and to think. The genius of the sonata is its ability to compound attitudes, to draw together opposites. The performer, when he has surpassed interpretation, gives us himself in knowledge of these aspects. When Buhlig plays Schubert the daemon of his genius compresses with power of the mind the delicately hinged transitions. The music should be crushed but is not crushed; it is wise with fists. This is the Schubert little known among musicians; only the Kolisch quartet plays Schubert like this. When Schnabel plays Schubert every hinge is delicately jointed; all is extended and of "heavenly length." In neither performance is the humor omitted; before the Devil or death Schubert never quite lost his humor and his playful (*scherzo*) wit.—PETER YATES.

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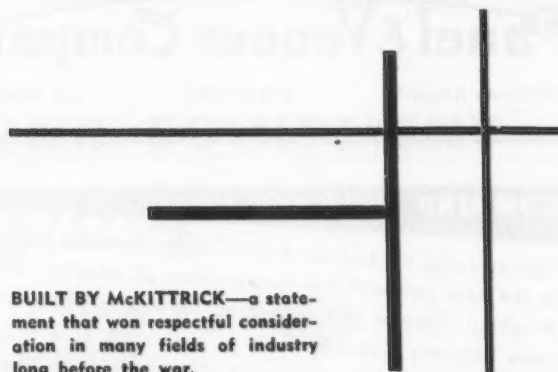


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COLOR IN TERMS OF THE MURAL

continued from page 24

order out of confusion. These results were accomplished through the techniques of affective and applied psychology. The field of associative, or depth psychology, is not very sharply divided from the psychologies of the laboratories. There is a difference of approach and technique however. The method of free association developed by psycho-analysis can be used in connection with the laboratory findings to investigate the associative psychology of color. As soon as this is attempted certain considerations of a general nature become manifest.

In the English-speaking countries we have to deal with the legacies of the Reformation and ensuing Puritanism. In England, the stupid phrase "cheap and gaudy" is one of the results of the attitude of emotional timidity. In America the influence of the gray-clad Founding Fathers has resulted in *prisma-phobia* and psychological color blindness. We see and feel what we dare to see and feel.

Color is often considered as a factor in "the secondary sex chain." Psychoanalysts connect its use with the desire for display and indirectly with exhibitionistic impulses. In the animal kingdom and primitive societies, and in fact until Industrial Revolution was pretty well developed, the display had been monopolized by the male.

Individuals are conditioned in many ways in their possible attitude towards color. A redheaded man may have been called "Red" all his life and have consciously or unconsciously a particularized feeling about red-oranges and orange-reds. Negroes quite naturally have their own words and preoccupations with a whole gamut of nuances. A little thought will show that there are endless subtler but just as definite possibilities.

Is there any doubt that there are masculine and feminine colors? The hue red may be considered masculine without much fear of contradiction. Its tints, pinks, are just as clearly feminine. There are colors of youth and of old age; of barbarism and decadence. Psychoanalytically, we must bear the principle of ambivalence constantly in mind. There is always the possibility that opposites may co-exist. Only thus may we hope to gain any genuine understanding of the associative psychology of color.

Some examples of this principle may clarify. White is the color of purity and virginity. A color popular and preferred by decorators as fresh, clean, and luminous. They claim that "white will go with any color." Melville in *Moby Dick* makes it a color of cold dread. Yellow, golden hue of the sun and of Imperial China, is also used for the horrid flag of quarantine and the badge of Jews, prostitutes, felons, and lepers.

The terminology of color has codified and established itself through general usage. Collections of color names have been made by those interested in them from a commercial or scientific point of view. It is with this verbal material that we are able to utilize psychoanalytical technique as a means to the understanding of some rather obvious but interesting associations. These names form themselves in constellations in the periphery of certain colors and certain forms or phases of these colors.

Let us begin with the orange-red color which is popularly called "red." A genuine red being free from yellow and about the color of a pigeon's blood ruby falls into an entirely different psychological category. This orange-red deserves priority. It is the first color to be used up, under the name of "ox-blood red," in a child's paint box; the first color in the advertising of inexpensive productions. Almost without exception it is the color for primitives the

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world over. Color of the *muleta*, of the Roman Legions, whose victorious commanders covered themselves with it for victory processions in their home town. It was also the color of that other imperial army glorified in the "thin red British line."

There is considerable literature on red. When we "see red" we're nearer to deserving "The Red Badge of Courage." It's a popular color standing high everywhere in the data on color preference. The spacious lobby of the "C.G.T. Hotel at LeHarvre" was done entirely in red more successfully than one might imagine. Fire and blood; war and danger. A list of the names of this color shows associations with Hell and heat. The preoccupation with that primeval safety device, the campfire. In slightly differing forms it's called: Bonfire, Ember, Flame, Mephisto, Fire-cracker, Firefly, Artillery, Flash, Spark, Emberglow, and Blaze. A slight variant gives us Sunglow, Sungod, Midnight Sun, etc. Is any comment necessary?

As we go around the circle from red-orange, vermillion and scarlet towards crimson, magenta and purple, we encounter a very different set of associations. What a contrast appears in the idea of *la vie en rose*! What a change the absence of the yellow content makes! A sexual significance unlike the usual kind makes itself felt as we near "cerise." Very rapidly, the colors and terms take on a feminine quality. Further along we get this quality to such an exaggerated extent that when the red-violets with their positive and negative components are reached, we get a "dash of lavender." We are definitely out of our primitive atmosphere.

Green is the symbol of youth, vigor, inexperience, envy, hope, victory, solitude, peace, plenty, immortality, and Ireland. It has a right wonderful list of names which change in associative content as the color moves from the true billiard table hue toward yellow or blue. As the blue content increases it becomes very aquatic until with the approach of a relatively true blue, like a stream, it reaches the ocean. Going back to green again we can find a bucolic location which savors of the fascination (to children) of Kingley's sentimental dream of "The Water Baby" where the ideology becomes pretty consistently escapist. Has this to do with the water symbol of prenatal maternity and the origin of life as explained by the biologists, psycho-analysts, and the myths?

There remains ample material in my files which is as remarkably coherent as the above examples. These associative color complexes have a connection with the conscious and unapprehended experience of all of us. It would seem that there might be applications of these

social associations to artistic expressions in decoration.

Color has indeed been so employed. Leon Bakst with his theories of "psycho-prismatism" used "lewd" greens, "jealous" violets, "murderous" reds, etc. More lately Kandinsky in "The Yellow Sound" which forms the ending of the famous book *Der blaue Reiter* featured the "inner harmony of line form and color" which was supposed to contribute to the "meaning of an inner feeling." Sergei Eisenstein takes quite another view of the meaning of color when he mentions the implications of *caca Dauphin*, *caca d'oie*, and *puce*. Walt Whitman wanted to know what there was in him which corresponded to certain colors. Paul Gauguin mentioned "unexpected" yellows and "terrifying" violets. Van Gogh apparently held similar ideas for he expressed them in a letter to his brother on the subject of his painting *Night Cafe*. There is no lack of such examples and they could form a lengthy collection. Frederic Portal has done this in his book, *Des couleurs symboliques dans l'antiquite, le Moyen-Age, et les temps modernes*. It was published in 1857. Since then an immense amount of data have accumulated which would make the compilation of another such volume very easy. Leonardo da Vinci assumed that red, yellow, and blue were ancient and fundamental colors because of the difficulty involved in finding the origin of their names. Those of the "secondary" and "tertiary" colors were easily traced as exemplified in the terms, orange, olive, violet, citrine, and russet.

One of the reasons that the use of color in the Fine Arts and architecture is still generally very primitive is that artists paint in terms of pigments and with concepts of the names of substances which have only a purely fortuitous relationship from the point of view of color.

Red ochre, yellow ochre, burnt, and raw sienna, burnt and raw umber, terre vert, Venetian red, English red, Mars violet, etc. have an importance as pigments because the raw materials are plentiful, cheap, and lightfast. They are dull and of little importance as far as their psychological impact as colors is concerned. Painters in the post-war neotechnic epoch will take advantage of the discoveries of modern chemistry as well as those of psychology. They will thus build a new and powerful instrument. There are still other factors such as those of "red sighted" and "blue sighted" people, or whether you are working for blondes or brunettes. Such considerations are not as humorous as they may at first appear. Dr. Elsie Murray goes far beyond Janesch when, after leading up through the biological

continued on page 48

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COLOR IN TERMS OF THE MURAL

continued from page 47

researches of George Wald of Harvard, mentions the "two types of retinal carotenoids which she says "may persist long after a species has forsaken its ancestral environment." Were the generations of forebears raised in desert or woods?

The artist has some scientific evidence to show that his decisions regarding color should vary in connection with whether he is doing his work in the Swedish Engineers Club or the Bosphorus Turkish restaurant. Isn't it lucky that that red headed heiress' coloring goes so well with the blue-green backgrounds she's all unconsciously likely to prefer? The brunette finds those warm colors she likes becoming. Let's not get metaphysical this time. We may admit simply, that there seems to be material in connection with art and architecture that makes possible a rational, sound, and effective utilization of the two great complementary elements; architectural form and color, that a thoughtful collaboration between architect and the emerging type of artist, is not only possible but desirable.

CONCLUSION

If present agencies exist for the collaboration of architecture, painting, and the conventional arts of ceramics, fabric and furniture design they should be connected and coordinated by some central agency with adequate files and information of all sorts. Among these files should be ample material on interested psychologists, scientific aestheticians, and generally relevant literature. There should be a research library and bibliographies on design, form, color, and if possible an experimental laboratory, a department of industrial design and machine morphology, and a school and workshop. As far as a list of competent mural artists and designers is concerned, I'll be ready to furnish one on request with some apologies for its brevity.

The core of such an organization might start on a very small scale. A few architects, a few artists, some designers. The postwar world must have spots which are suitable for recovery of more than one sort. These must be psychologically as well as physically comfortable; beautiful as well as streamlined.

In my forthcoming book, "Why Abstract?" I've attempted to re-evaluate painting in its relation to life in general. Among other things, I said there, form is masculine; color, feminine; a marriage between them will put an end to existing sterility.

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FIGHTS AND BOXING PROMOTERS

■ In preceding issues, we have discussed the basic principles of homes and their design, which we summarized as follows:

The design of the home should encompass the personal equation, the environment, the social customs, the economic scale, the structural requirements, and the aesthetic satisfaction. The "art" in architecture lies in the complete expression of all these basic elements through the medium of building materials.

No home can be complete and no living therein can be fully abundant if any one of these basic principles is ignored. The over-stressing of any, or one, will occasion a disproportion which will mar the enjoyment and value of the final result. Should the disproportion be very slight, we may be aware merely of a feeling of unrest. Should disproportionate elements be plural, and as they multiply or accumulate, our response will add awareness of incongruity, conflict, instability, unsoundness, and ugliness. Any "fight" between the expressions of these basic elements will be a detriment to their completeness as a whole. The extent of such incompatible elements and their persistency and frequency will determine whether the resulting incongruity is undefinable and minor, or the actual embodiment of bad taste.

Conflicts might be promoted in an archeological house where forms, symbols, and social customs of long-lost-meaning throw themselves against the environment, structure, and economic scale of today. Similarly, conflicts arise in the allegedly visionary, but barbaric house of isolated structural form which denies the existence of the personal equation, the environment, and today's social customs. The first has a false security in its fidelity to history. The second has a betraying guile in its stark nakedness, a fraudulent candor in its virginal and hence unproductive adherence to the rites of mere form. It is questionable if either can produce a home, and both can "pack a wallop" of ugliness. This temptation to exaggerate the importance of one basic element will always sacrifice the others. The very history of architecture will prove that the result of yielding to such temptation will be repudiated by time, and that its value both aesthetic and economic will be short-lived. Modernists, traditionalists, and all schools of thought on the subject, can be tempted into this insidious oversight. This temptation is ever-present, and is a reality demonstrated by the fact that we speak and hear more about "housing" than about homes.

In "housing" we have developed the antithesis of the home. Housing has been, and is, like an expurgated edition in which all colloquialisms, idioms, tang, zipp, and color have been deleted. Unlike the American ideal of a home, it has been castrated, purged, (totalitarian, impersonal, abstract) subtracted into nothingness. Yet, we talk of "housing," not of homes. We talk of housing thousands in mass-produced units, of bartering alleged production economies for their willingness to become branded, rubber-stamped. We grow ecstatic over production lines. We willingly regiment ourselves to business hours of undiluted monotony. Even the seasons leave our routine unchanged, the same bus, the same "Good Morning" at 8:15, the mail at 9:30, lunch in the same place at the same time daily, the incessant and almost drip-like persistency of the telephone, the evening paper at the same newsstand, again the same bus, the same route to home—or is it to housing?

These edifying concepts called "housing" are by no means new or even contemporary. They are particularly evident in some of our industrial cities. They were well sponsored and demonstrated in Europe in the days of totalitarianism. Mass production may be efficient and warranted for repetitive manufacture, and the building industry is availing itself of all such advantages in the preparation and supply of its materials. It is not necessary to sacrifice the American people into regimenting even their leisure and homelife to monotonous and pre-ordained dimensions. Even our chain-restaurants try to employ the adjective "home cooking" at every opportunity. No box-lunch manufacturer has ever been able to satisfy the individual like his own "home cooking." No box architecture can give a home to the individual. No box factory can replace the fine skills of craftsmanship with which architectural history and our building tradesmen are replete. No boxing economics can replace the paycheck with which these tradesmen recreate new buying power and larger markets. No box specifications can permit that freedom of spirit which makes a popular song out of the phrase "Don't fence me in." These boxing-promoters overlook the fact that homes are more than mere housing. Yet ill-timed and ill-advised efforts might place parodies of homes within the beautifully spacious borders of California. Parodies of individuality. In other words, why not a parody of the people themselves.

The Architects of California are devoting themselves to the perpetuation of the skills and trades of all those who have made California famous and particularly to the end that the people of California shall enjoy contentment and prosperity. To this purpose the architects invite the participation of all devotees of the science.

OFFICIAL BULLETIN

BUILDING INDUSTRY DIRECTORY

CALIFORNIA COUNCIL OF ARCHITECTS

The following is a paid classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. For further information about any product or company listed, wire now to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

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LOW COST BRICK AND TILE

Widespread use of brick and tile in low-cost housing, costly homes and in industrial projects should be anticipated in the near future, according to the Structural Clay Products Institute of Washington, D. C. The institute reports that the cost of brick and tile has increased only 10 per cent as compared with 25 per cent for building materials, generally.

VOCATIONAL TRAINING FOR BUILDING TRADES

The time required to fill urgent civilian construction needs after the war can be materially shortened by prompt expansion of vocational training programs for the thousands of new workers needed in the building trades, according to James W. Follin, Managing Director of the Producers' Council, national organization of manufacturers of building materials and equipment. "While there unquestionably will be an ample total supply of labor for the construction industry, the number of skilled craftsmen needed to permit quality construction will be inadequate in certain lines until thousands of newcomers have received the necessary training and experience, he said. Unless suitable training programs are set up in the immediate future, with the aid of Federal and State funds, it is possible that building products may become available in ample quantity before there is a sufficient number of skilled workers to assemble them. If the volume of construction, including repairs and maintenance, is to attain a record-breaking volume of \$21 billion annually on the average, during the 5-year period starting twelve months after the end of the war, about 8,000,000 workers, both on-site and off-site, will be required in the construction industry. This is approximately 30% greater employment than in 1940. However, not all of the additional workers require special skills. Except for the men who have acquired skills useful in the building trades as members of the armed services, relatively few apprentices have entered the field during the last five years. Moreover, in some times, the number of craftsmen leaving the building trades during the last 20 years because of death or retirement has been greater than the number of new apprentices. The low rate of construction during the depression intensified this trend. If vocational training programs are started without delay in various States, for the benefit of returning service men and other available workers, it should be possible to train an ample number of new workers to supply the increasing construction demands.

BOOK ON WOOD RESEARCH AND HISTORY

"The Forest Industries Blaze New Trails," a brochure just published by the Timber Engineering Company, Washington, D. C., recites the long story of wood's usefulness to man, describes the current technological developments of wood as an engineering medium, and as the raw material of plastics and chemicals, and heralds the dawn of a new Age of Wood with limitless horizons for America's greatest, renewable, natural resource. Wood, the book holds, is capable of being made the most universally useful of all industrial materials. It predicts that the winner of the "Battle of the Giants" in the next quarter century will be determined largely by science and the laboratories in mastering the mysteries of cellulose and lignin, that little known substance, nature's adhesive which holds together the fibers in a tree. The handsome, 36-page booklet, lavishly illustrated throughout in five colors, is one of the most ambitious promotion pieces to be produced by the lumber industry in many years. Its purpose is to stimulate further interest in wood research. It will be widely distributed among industrial executives, plant superintendents, engineers, chemists, and architects. The book covers pictorially and in text such diverse wood research projects and developments as plastics from impregnated sawdust, chemical bending and seasoning of wood, molded products, production of ethyl alcohol and other chemicals from so-called "waste" wood, dowels for furniture, and tests of flat timber trusses under long-time loading. The Timber Engineering Company, a lumber industry institution, is affiliated with the National Lumber Manufacturers Association and American Forest Products Industries, Inc.

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Questions and Answers

FOR THOSE PLANNING TO BUILD POSTWAR HOUSES

This is addressed to those who have questions to ask about the houses they are planning to build or would like to build in the immediate postwar period. It is addressed, especially, to people who may have become confused by the current claims and counter claims of the "miracle house" and the "debunk the miracle house" interests. Through contacts the magazine Arts & Architecture has made with manufacturers of building materials, products and appliances in terms of its "case study" house program it has gained access to sources of information which can readily supply most of the answers to most of the questions which can reasonably be asked about the shape and form and content of the postwar house. Listed here are those companies which are taking an active part in the magazine's "case study" house program. Among them, they manufacture about every material or product or appliance which could sensibly be used in a small postwar house. Many of those materials and products and appliances will be selected, on a merit basis, for use in the "case study" houses. Therefore, the magazine Arts & Architecture is pleased to place itself in the position of a liaison agent between its readers and these manufacturers. If you have any question to ask about your postwar house, address it to the magazine and it will be channelled to the manufacturer who can best answer it. If it is a question which can't be answered you will be informed. Please make your question specific, and give all the details that may be necessary to understand it and to answer it. If convenient, please type it, but in any case be sure it is legible. And in all cases be sure to include your accurate address, with postal zone. Do not be hesitant about asking too many questions. This service is available to all readers of the magazine Arts & Architecture, consumer as well as technical and professional. Every effort will be made to obtain answers to all questions, whether they call for general information or technical and specification data. And there is no charge in any sense of the word for this service. Participants in the "Case Study" house program include the following:

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